





Homer Lind

IB AND



LITTLE CHRISTINA

A Picture in Three Panels.

WRITTEN BY

BASIL HOOD.

SET TO MUSIC BY

FRANCO LEONI.

VOCAL SCORE - - Price 6/- net (\$2.00).

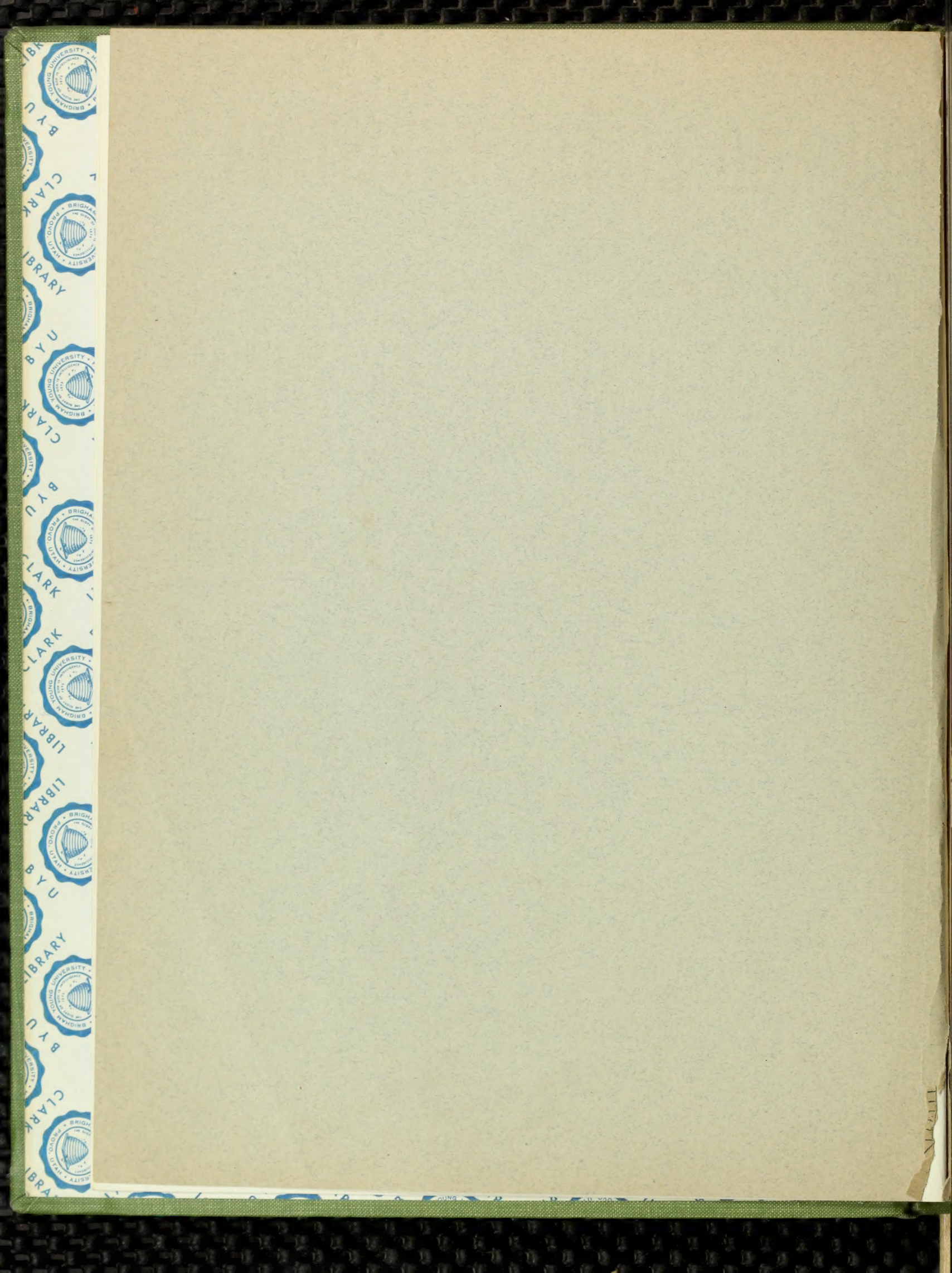
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IB AND LITTLE CHRISTINA.

M

1503

L57

I2x

1901

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CHARACTERS.

FIRST ACT.

IB	MASTER LAURENCE EMERY.
IB'S FATHER	MR. HENRY A. LYTTON.
OLD HENRIK	<i>(Christina's Grandfather)</i>					MR. H. THORNDIKE.
A GIPSY WOMAN	...	...	...	...	...	MISS ISABEL JAY.
LITTLE CHRISTINA	...	...	...	...	...	MISS ELIE Q. MAY.

SECOND ACT.

(Fifteen years have elapsed.)

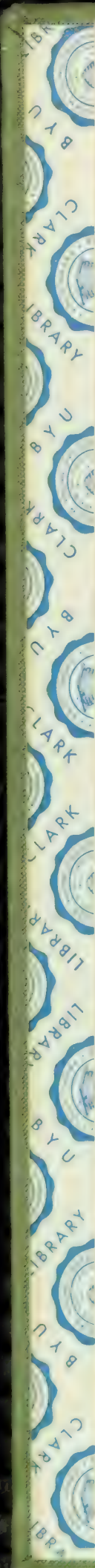
IB	...	...	...	...	...	MR. ROBERT EVETT.
OLD HENRIK	...	...	...	...	...	MR. H. THORNDIKE.
JOHN...	...	...	...	...	...	MR. POWIS PINDER.
THE GIPSY WOMAN	...	...	...	...	...	MISS ISABEL JAY.
CHRISTINA	...	...	...	...	...	MISS LOUIE POUNDS.

THIRD ACT.

(Seven years have elapsed.)

IB	...	...	...	...	...	MR. ROBERT EVETT.
THE GIPSY WOMAN	...	...	...	...	...	MISS ISABEL JAY.
LITTLE CHRISTINA	...	...	...	...	...	MISS ELIE Q. MAY.

SCENE: IB'S HOME IN JUTLAND.



Ib and Little Christina.

1

Written by
ASIL HOOD

Set to Music by
FRANCO LEONI.

The Scene.

The living room in a poor farm-house in Jutland. It is furnished with rude comfort.
Through the wide bay-window is seen a view of a heath.

Act I.

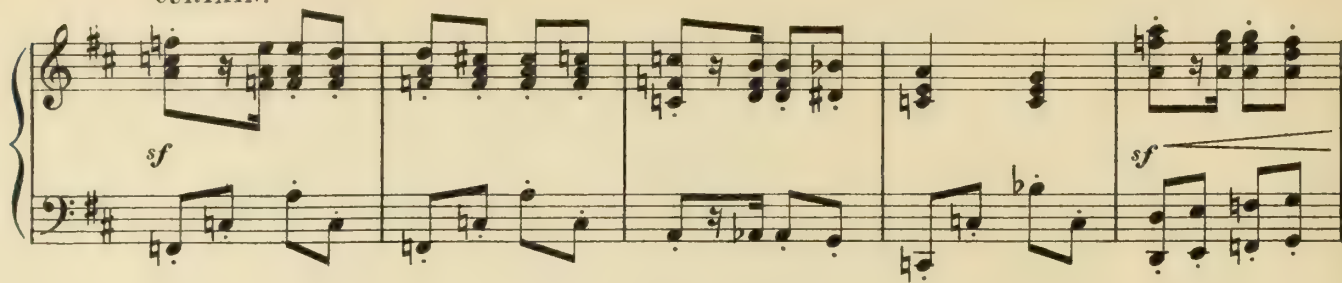
It is Winter. The light is fading without, and it soon grows dark. The glow from a fire
on the large open hearth floods the room with cheerful light.

Allegretto vivo. ♩ = 126.

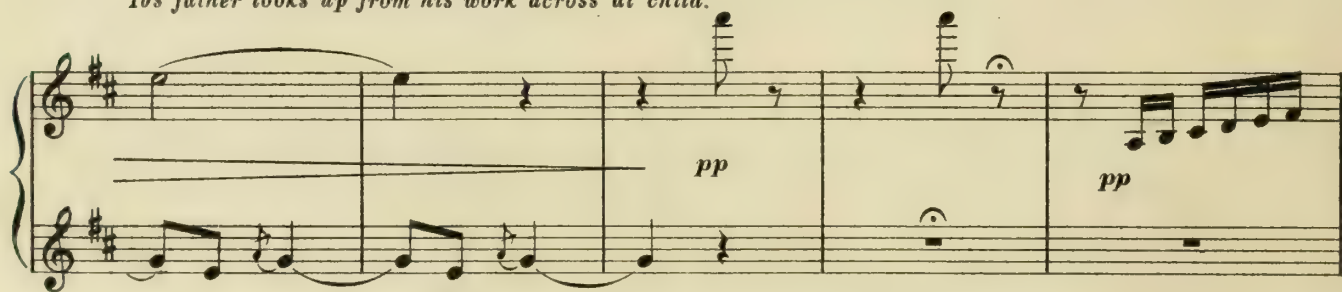
piano.

f *ff* *pp*

CURTAIN.



It's father looks up from his work across at child.





First system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. The music consists of chords and moving lines in both staves.



Second system of musical notation. Treble and bass staves. Treble staff has a *sf cresc.* marking. The music features complex chordal textures and moving lines.



Third system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking and a *pp* marking. The system includes triplet markings (3) and an 8-measure rest in the treble staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a *f stentate* marking. The system includes triplet markings (3) and an *a tempo* marking. The music shows a change in tempo and dynamics.



Fifth system of musical notation. Treble and bass staves. Treble staff has a *ff* marking. The system includes a *pp* marking. The music features a strong dynamic contrast.

FATH. *p*

Lit_tle son! Ib! Of what are you dream - ing?.....

pp

IB.

I am not dream - ing, I am a -

IB.

- wake. I'm look - ing..... in - to the fire.

FATH.

At the fire..... pic_tures?

B. FATH. IB.

Yes. What do you see? A cas - tle -

H. IB.

Yes? And a drag - - -

B. on. I should like to

p

B. FATH. smiling.

fight the drag - on. If Lit - - tle Chris - ti - na

H. *IB. ³ boldly. cresc.*
 were shut up in the cas - - tle, eh? I would

cresc.

kill the drag - on.

p

FATH. *IB. ³ eagerly.*
 Now.... What do you

cresc. cresc. f p

ATH. *IB. ³ eagerly.*
 the pic_ture has changed.

IB. *p riten.*
 see?..... I see a

FATH. *a tempo*
 church. Two peo - ple are be - ing mar - ried.....

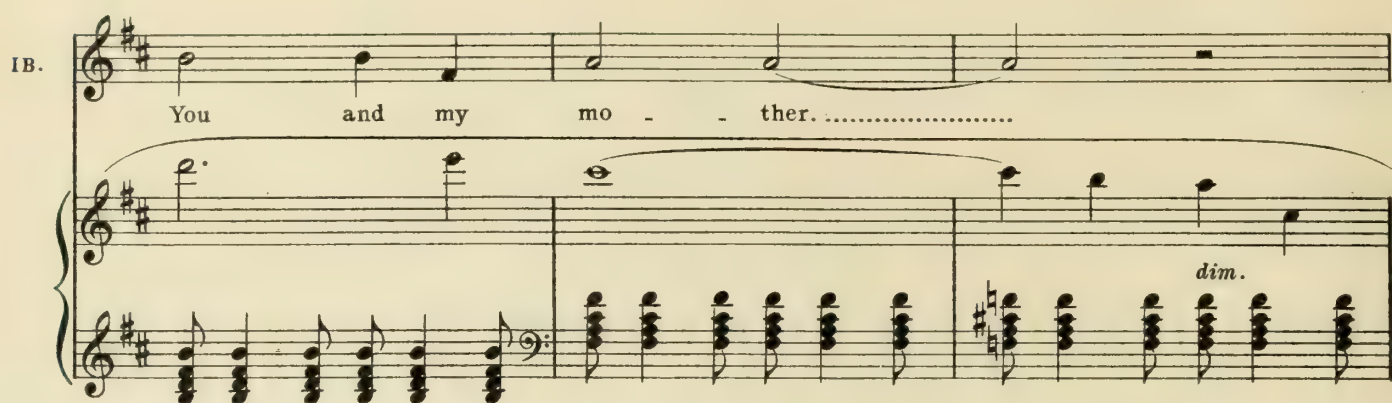
pp a tempo

FATH.
 they are you and Chris - ti - - -

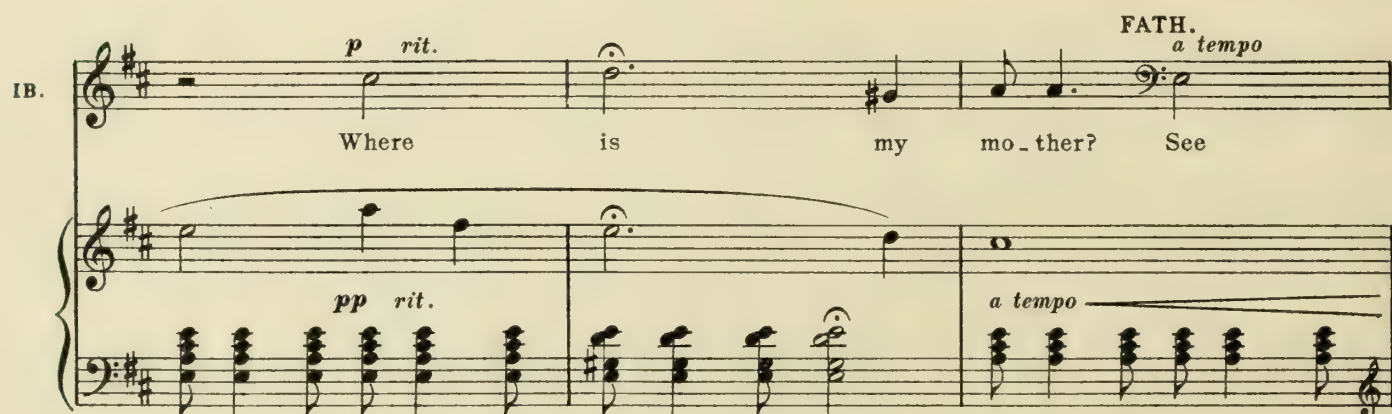
FATH. IB.
 - na. No.

con espressione

IB. You and my mo - - ther.



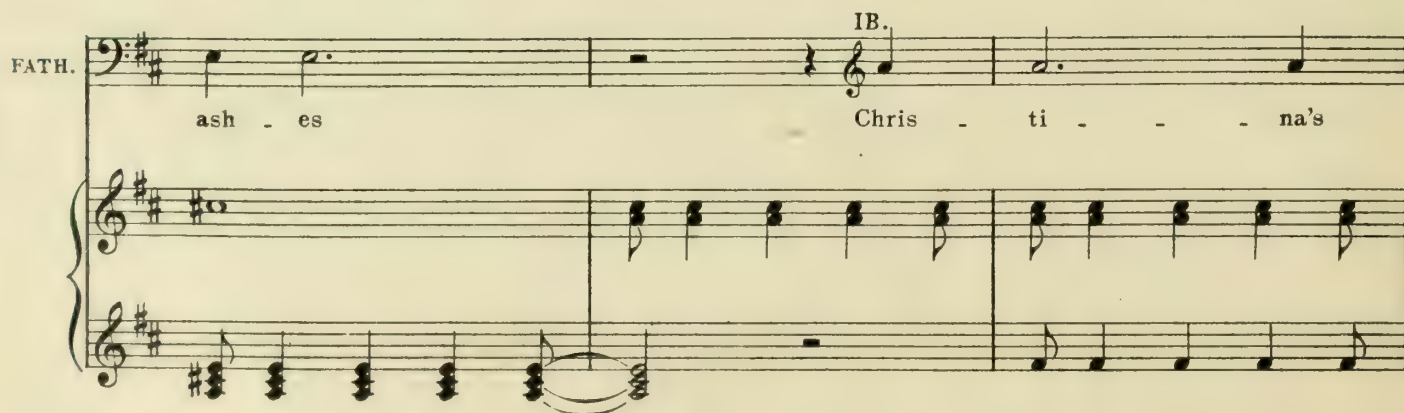
IB. *p rit.* Where is my mo - ther? See *FATH. a tempo*

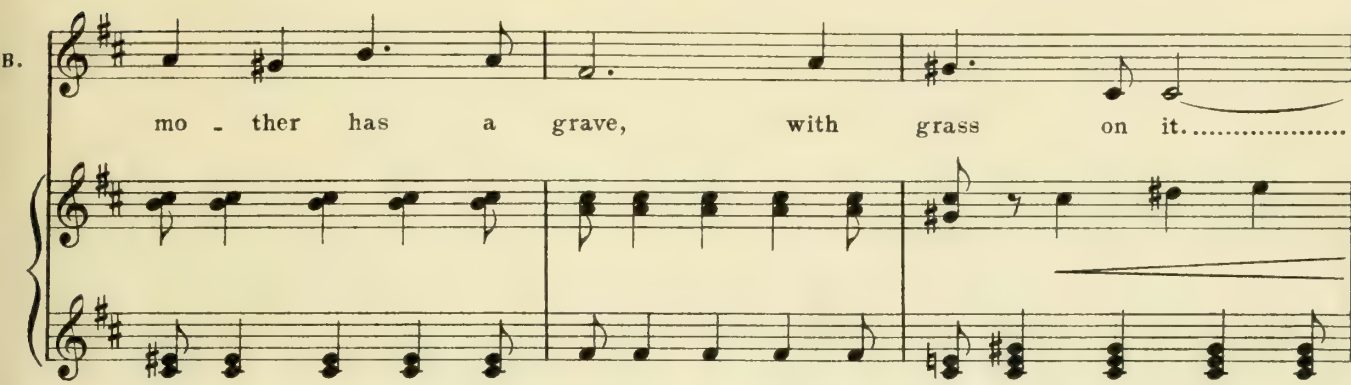


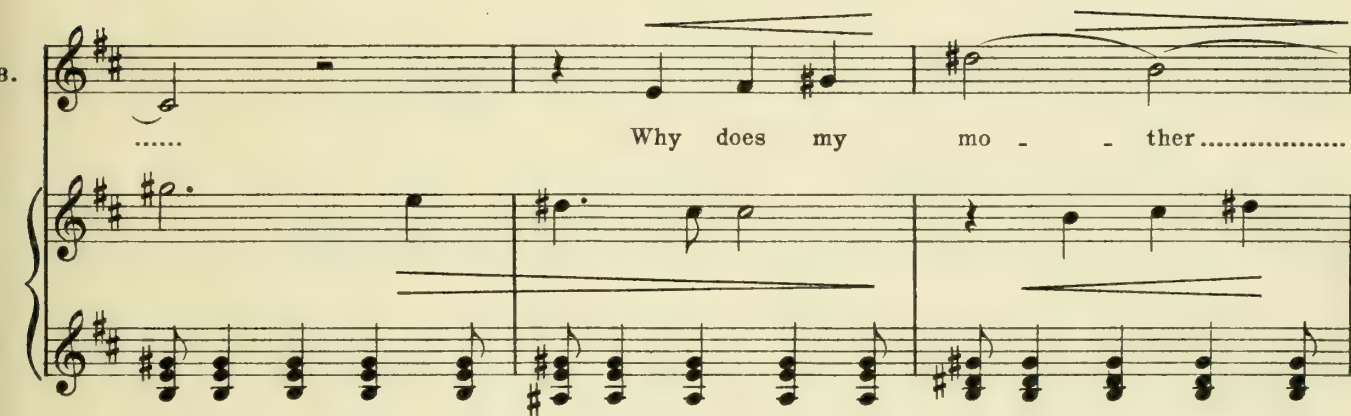
FATH. The pic - ture has fall - en. It is no - thing but

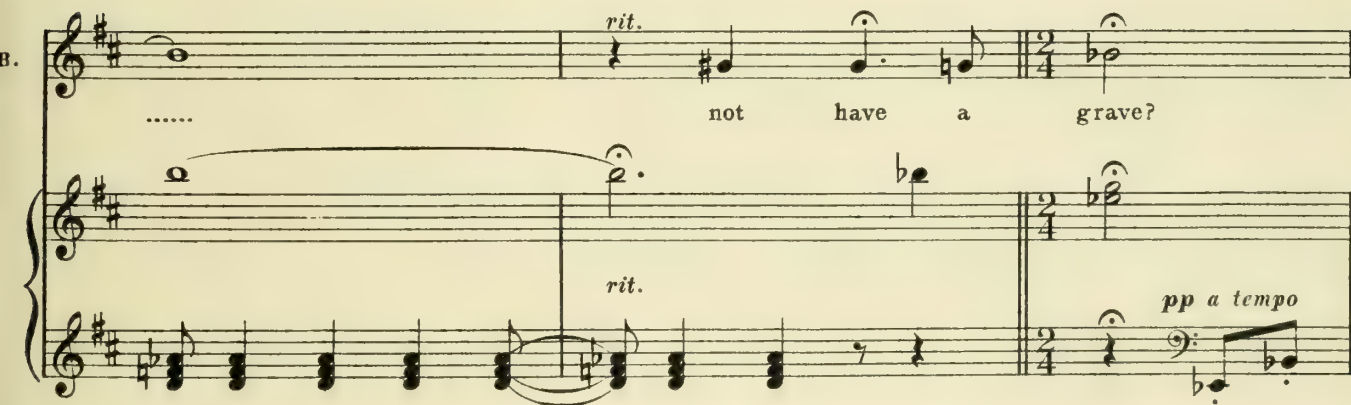


FATH. ash - es *IB.* Chris - ti - - na's



B. 

B. 

B. 

FATH. 

FATH.

time to light the lamp, You shall help me.

IB.

Why do you al - ways set the lamp in the

pp

IB.

win - - dow?.....

FATH.

Be -

ATH. *poco rit.*

_ cause, lit - tle Ib, some night there may be a wan-der-er on the

pp *col canto*

ATH. *a tempo*

heath,

a tempo

ATH. *pp*

who will see the light, and it will seem to say:

ATH.

pp

FATH. "Come this way..... you have been cold and hun - gry,.....

pp

FATH. but this house, though

FATH. *rit.* it is poor,..... *cresc.* is warm and light,..... *ff* and you

rit. *cresc.* *f*

Ad.

FATH. *a tempo* can come in and rest" *p* Adagio. and per -

a tempo *pp*

H. *a tempo*
_ haps she will come.

f

p a tempo cresc. *f*

Why will the wan - der - er be a

p dim. *pp*

wo - man? Are all the peo - ple who lose their way

rit.

rit.

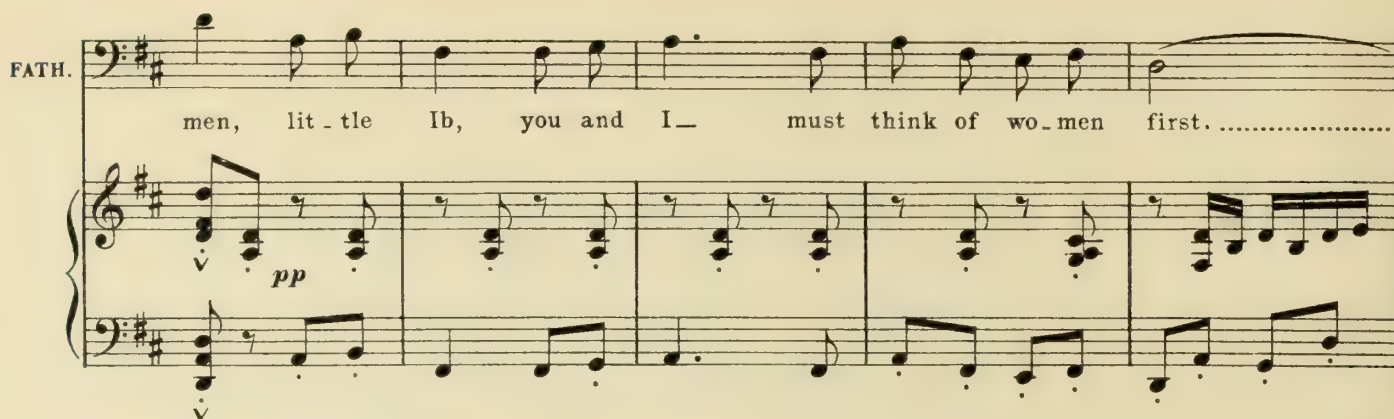
wo - men?

a tempo

In - deed, no. But we

a tempo

FATH. men, lit - tle Ib, you and I— must think of wo-men first.....



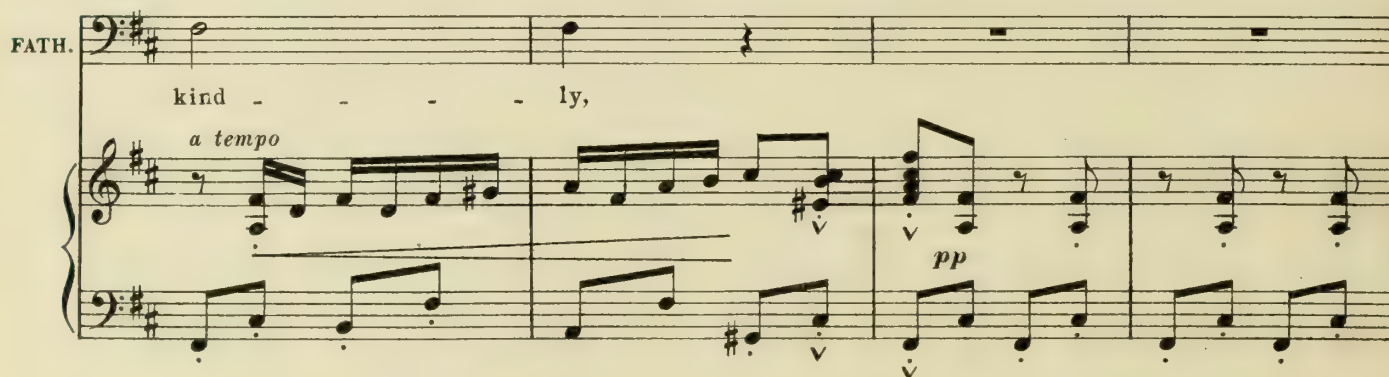
FATH. Think of them ve - ry gen - tly,..... ve - ry

poco rit.

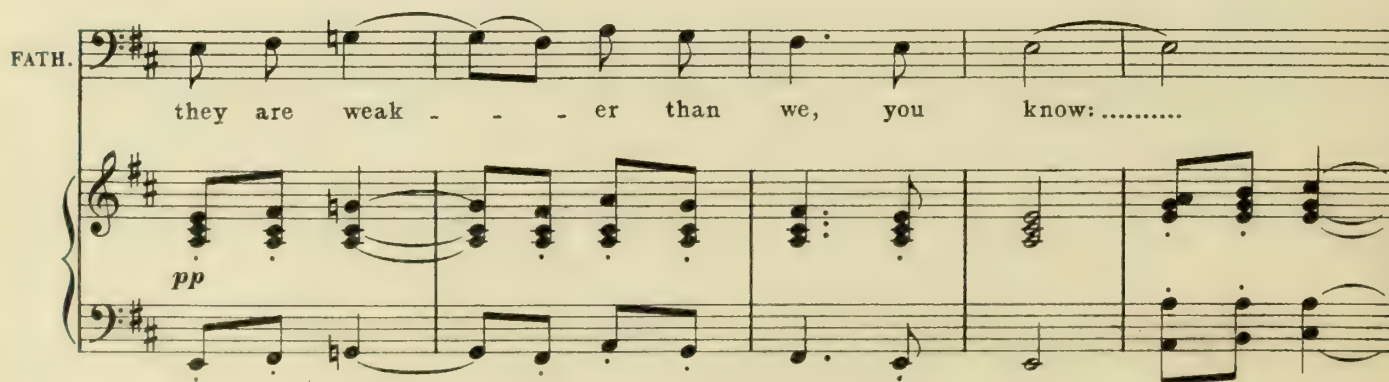


FATH. kind - - - ly,

a tempo



FATH. they are weak - - - er than we, you know:.....



so we will leave the lamp in the

rit. e cresc.
win - dow, ev - 'ry night;..... and per - haps some weak wo - man will

ff


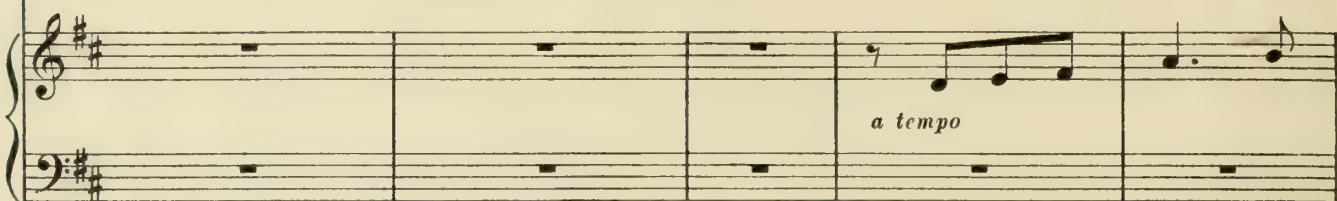
rit. e cresc.
f

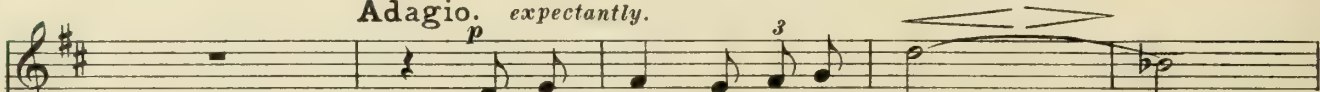
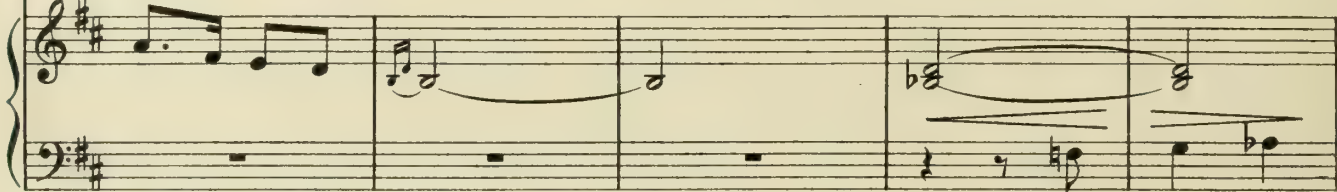
a tempo
see it..... Hush! That is a

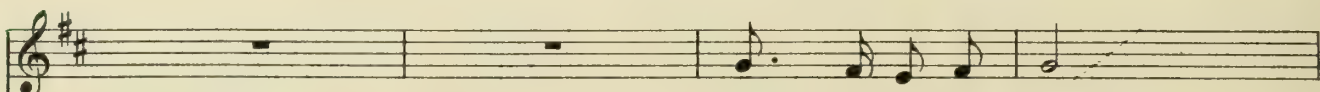
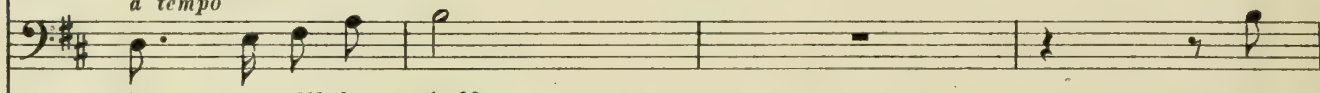

a tempo
ff
a piacere

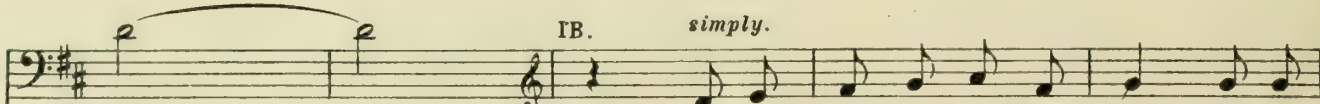
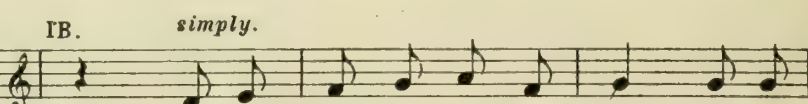
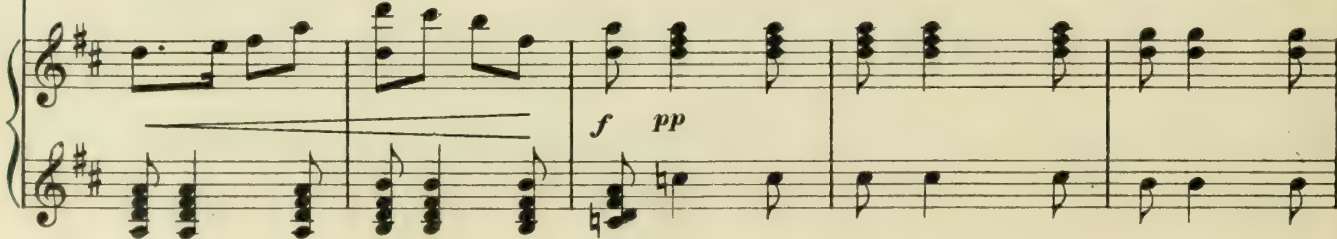
FATH. *a piacere*
man's step. It is old

pp a tempo

FATH. 
 Hen-rik in his big wa-ter proof boots.

a tempo

IB. 
Adagio. p expectantly.
 And per-haps lit-tle Chris-ti-na.


IB. 
a tempo smiling. Yes, we are be-trothed,
 FATH. 
a tempo Then you will be glad? I


FATH. 
 see.....
 IB. 
simply. Her grand-fa-ther can-not leave her at

f pp

home by her - self. She is so lit - - - tle. *with mock*
It is high

rit.

col canto

seriousness.
a tempo

time you were mar-ried to look af - ter her. It will be soon.....

a tempo

f

.....

f *a piacere*

And you will look af - - - ter her like a

col canto

with spirit. f

IB. Yes:..... I shall give her all my toys..... and kill all the drag - -

FATH. man. a tempo

p cresc. cresc. cresc. cresc. cresc.

IB. - - - - - gons

FATH. That is the way.

cresc. cresc. ff ac

FATH. ce - le - ran - do

ff a tempo rit. pesante

FATHER.

HENRIK.

Un poco meno mosso. ♩ = 104.

Good eve-ning, Ib, and lit-tle

*p**pp*

Good eve-ning, old Hen-rik.

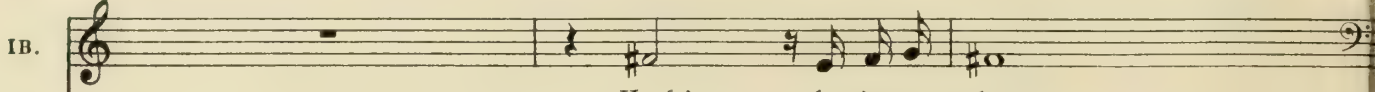
But it is rough wea-ther for the

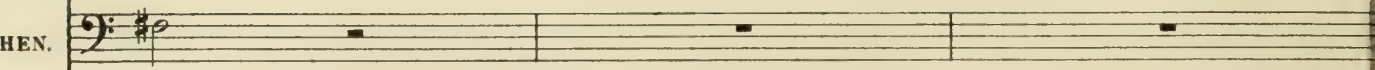
Ib,


mf


lit-tle one,

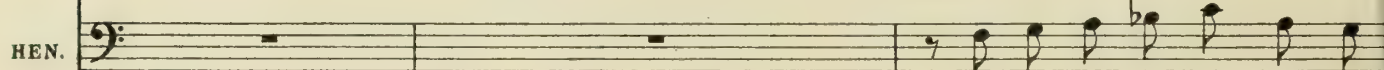
I have to bring her with me when I take the

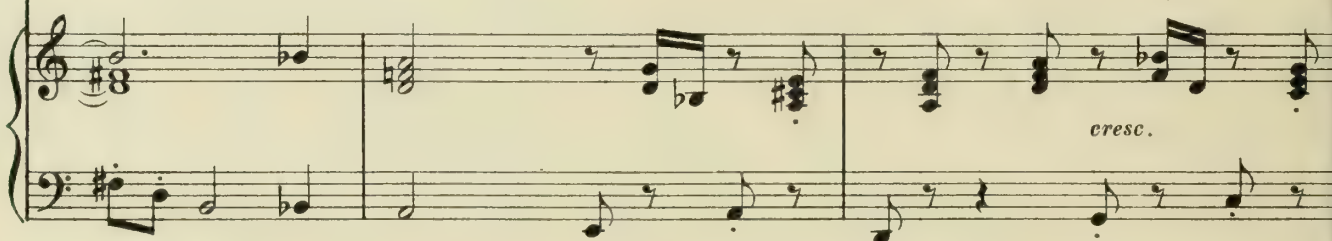
IB.  Hush! she is a - sleep.

HEN.  boat.




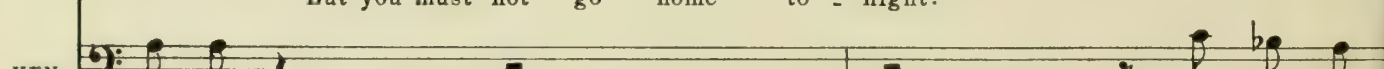
FATH.  She must stay here for the night.

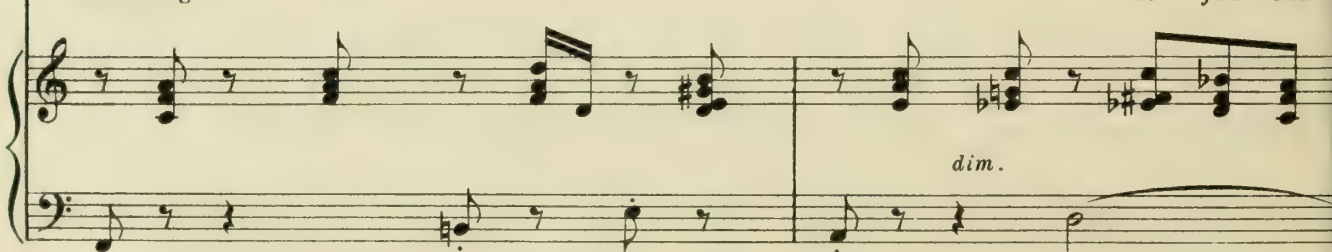
HEN.  I had to take a load to



cresc.

FATH.  But you must not go home to - night.

HEN.  Her_ning. If you can



dim.

What do you say, Ib? I will look af-ter lit-tle Chris-

keep us.

rit. ti - - - na. *FATH. (to Henrik.)* *cresc.* I will come and help you get the things from the

rit. *a tempo* *cresc.*

boat.

Recit. But the chil-dren— my lit-tle Chris-

accel. *f*

(at the door.)

TH. We can leave her with Ib. He will take

EN. - ti - na?.....

rall. dim.

TH. care of her they are be-trothed.

EN. Has it come to

rit. pp *pp a tempo*

rit. *during exit.*

FATH. Yes, in - deed.

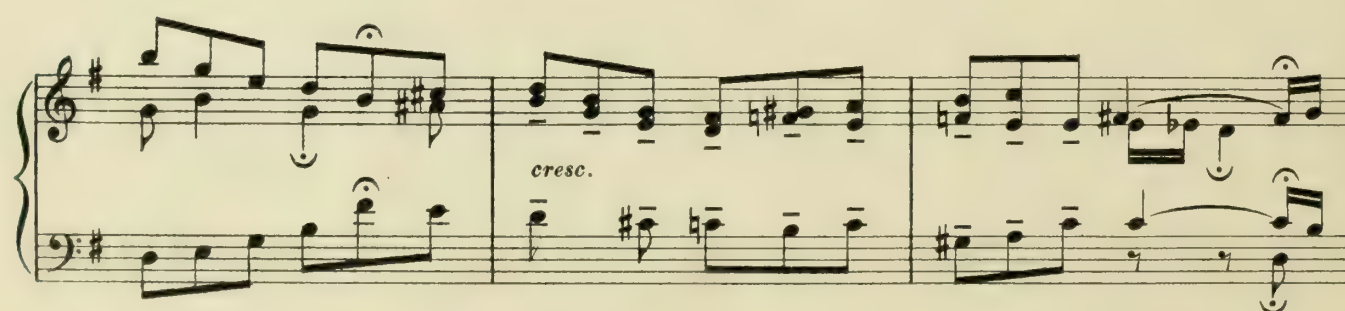
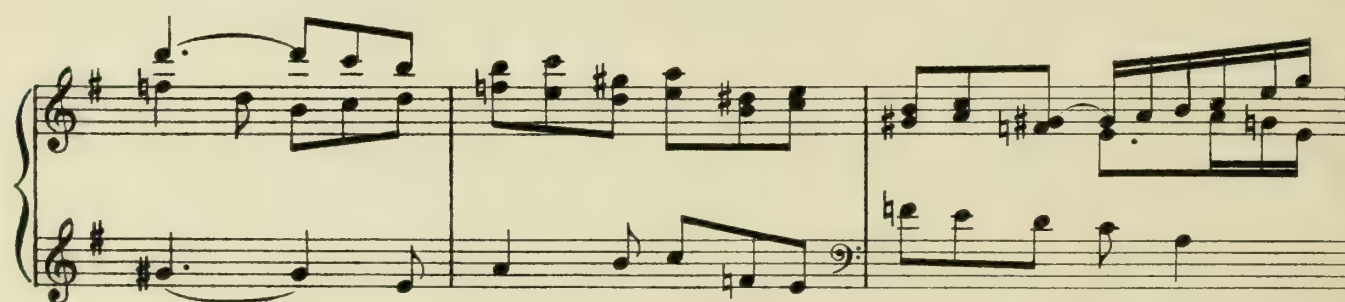
EN. that?..... Be - trothed.

rit. *a tempo*

TH.
EN.

Andantino. $\text{♩} = 104.$

And.



CHRISTINA.

(Spoken.)

Ib!

Where is my grandfather?

IB.

(Spoken.)

You are awake?

Piano accompaniment for the first musical system. The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a quarter rest and a quarter note. The left hand plays a series of chords, starting with a fortissimo (*ff*) dynamic, then a diminuendo (*dim.*), and finally a pianissimo (*pp*) dynamic. The key signature is one sharp (F#).

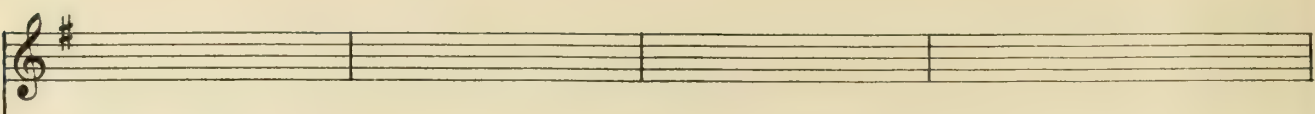
Piano accompaniment for the second musical system. The right hand has a half note, a quarter note, and a half note, followed by a quarter note and a half note. The left hand continues with chords, including a trill in the final measure. The key signature is one sharp (F#).

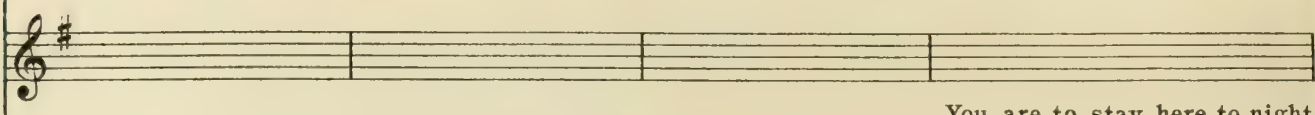
He has gone down to the boat, with my father. They will come back very soon.


Piano accompaniment for the third musical system. The right hand has a half note, a quarter note, and a half note, followed by a quarter note and a half note. The left hand continues with chords, including a trill in the final measure. The key signature is one sharp (F#).

My feet are cold.

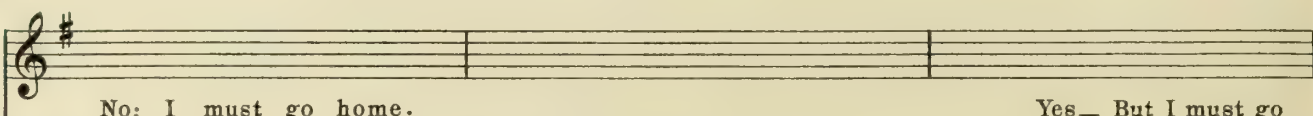
Take off your shoes and stockings. I will warm them.

CH. 

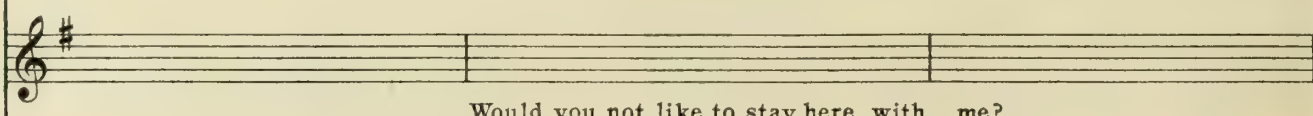
IB. 



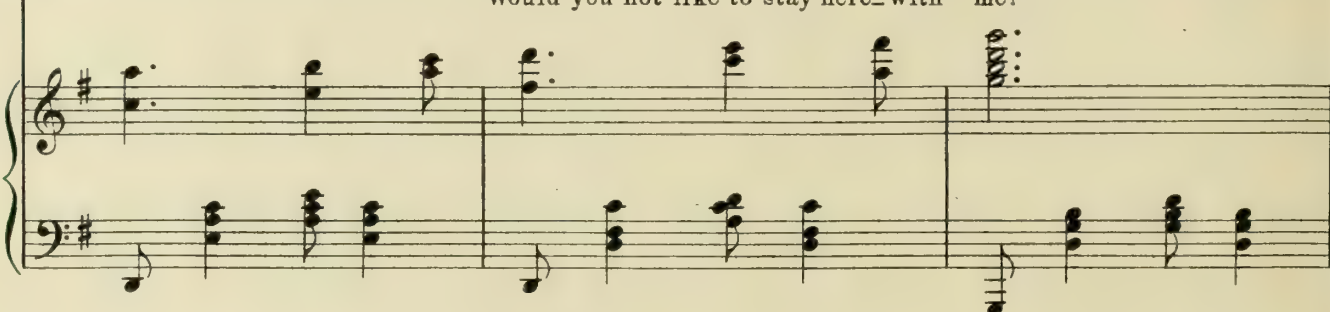
You are to stay here to-night,

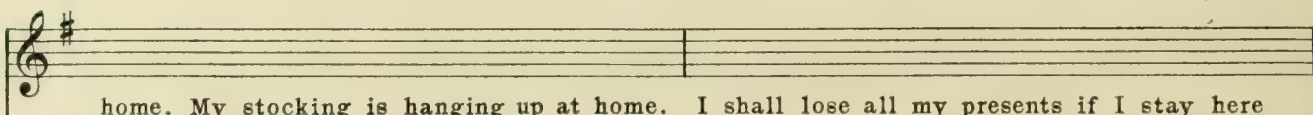
CH. 

No; I must go home. Yes— But I must go

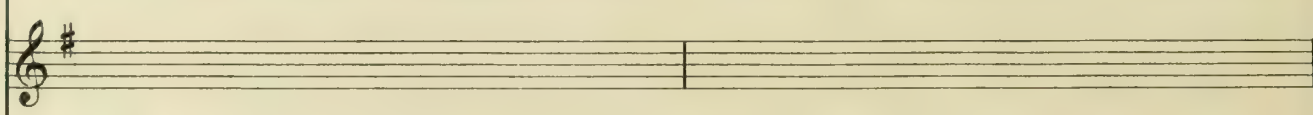
IB. 


Would you not like to stay here—with me?

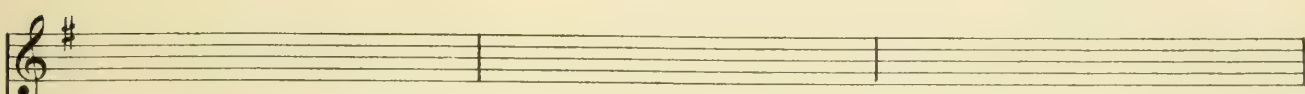



CH. 

home. My stocking is hanging up at home. I shall lose all my presents if I stay here

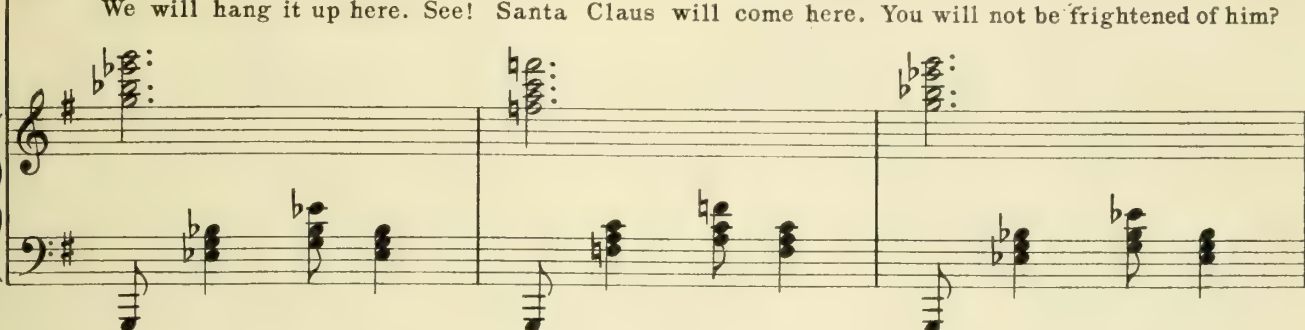
IB. 

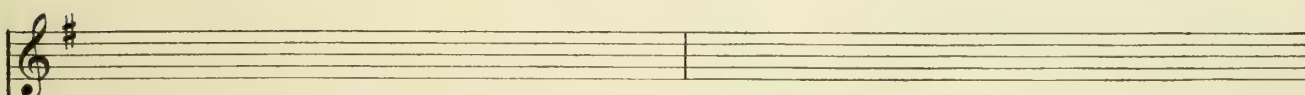


CH. 

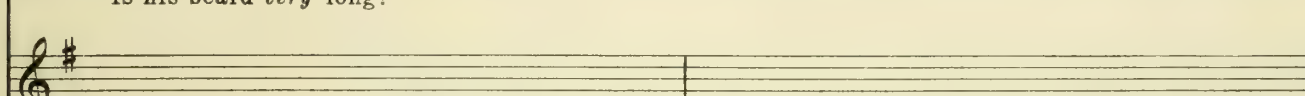
IB. 

We will hang it up here. See! Santa Claus will come here. You will not be frightened of him?

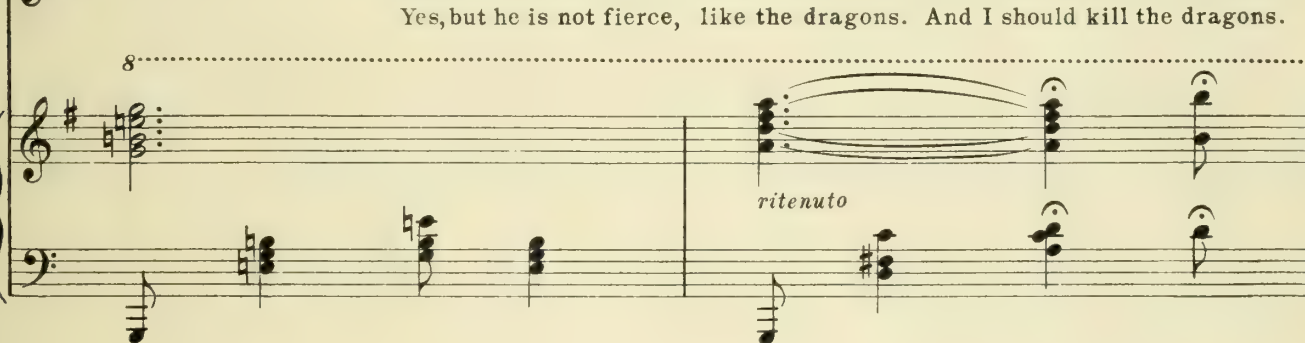


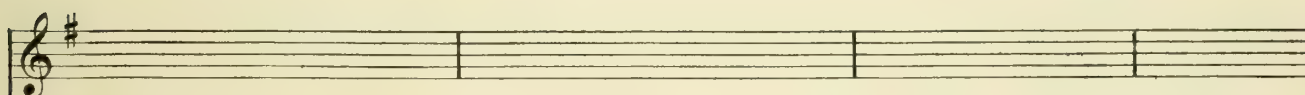
CH. 


Is his beard *very* long?


IB. 

Yes, but he is not fierce, like the dragons. And I should kill the dragons.









Are you a - lone, lit-tle one?

GIPSY. (*whispered.*)

Are you a lone, lit_tle one?

Recit.

p

awcd.

IB.

Lit_tle Chris_ti_na is here_ but she has fall_en a_sleep a _ gain.

awed.

Lit-tle Chris-ti-na is here_ but she has fall-en a-sleep a - gain.

The image shows a musical score for a song. The first staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The lyrics are written below the staff: "Lit-tle Chris-ti-na is here_ but she has fall-en a-sleep a - gain." The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains whole rests for the first three measures and a final chord in the fourth measure.

GIP.

IB.

4

Your fa - ther? He has gone down to the boat. He will be

Your fa - ther? He has gone down to the boat. He will be

GIPSY.

IB.

IB.

back soon, you shall see him. No, 'lit_tle Ib— How do you know my

back soon, you shall see him. No, 'lit-tle Ib— How do you know my

IP. I must not tell you. And you must not tell your father or a - ny -

IB. name?

dim.

IP. - one that I have been here.

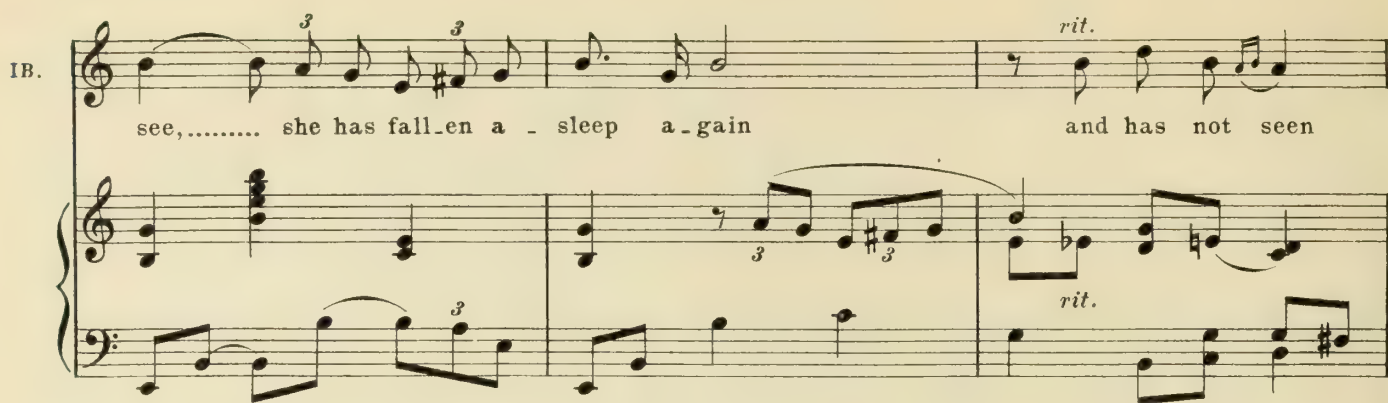
IB. **Andantino.** $\text{♩} = 50.$

Ve - ry well. I can keep a

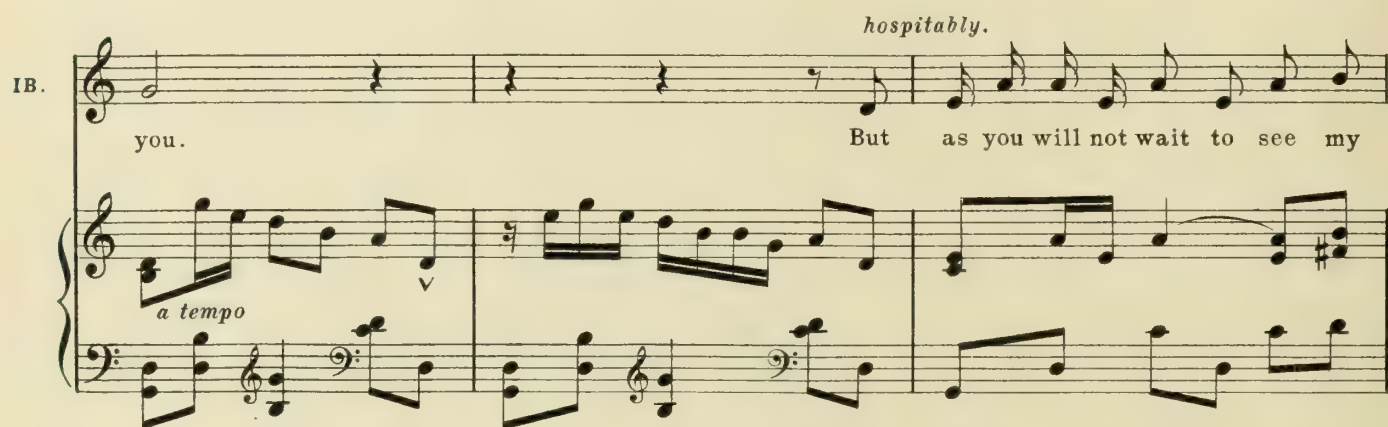
ppp *pp*

IB. pro-mise. But lit-tle Chris - ti - na is too small - on - ly you

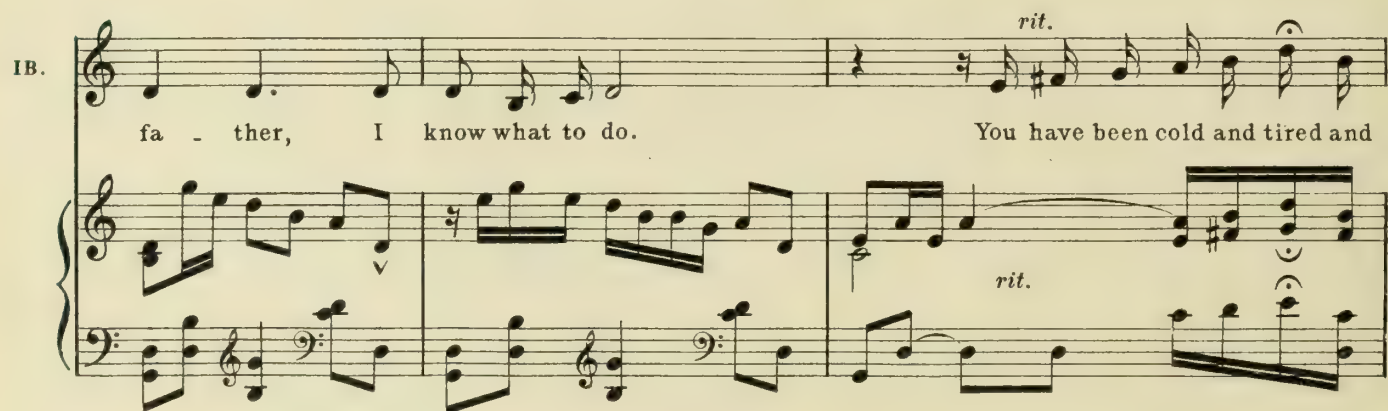
IB. *rit.*
see,..... she has fall-en a - sleep a - gain and has not seen



IB. *hospitably.*
you. But as you will not wait to see my



IB. *rit.*
fa - ther, I know what to do. You have been cold and tired and



IB. *a tempo* *rit.* *accel.*
hun-gry, but here you can rest and be warm.



GIPSY. *gently but firmly.*
p *a tempo*

..... No, no, lit - tle Ib.

rall. *pp* *a tempo*

cresc.
Yes - so cold - so

Have you not been cold and hun - gry?

cresc.

f *with a burst of feeling.*
accel.
hun - gry. But now I'm warm and sa - tis-fied,

f *3* *p accel.* *3* *3* *cresc.* *3*

ff *molto rit.*
but now I'm warm and sa - tis-fied, now I'm warm.

f *molto rit.* *3* *3* *8* *ff*

with great pathos.
f a tempo

GIP. *f* I've been so cold, so tired and hun-gry. Oh, so

8..... a tempo
f

dim. with quieter emotion. *almost spoken*

GIP. hun-gry. But now, now I'm sa-tis-fied I am warm now, yes

dim. *col canto*

sobbing.

GIP. now I am sa-tis-fied, yes, yes, now, now I am warm.

dim. *Più presto.* *pp cresc.*

IB. with wonder.

With-out eat-ing, or go-ing near the

ff pp

Yes, lit - tle Ib.

fire? Then you are not a

col canto

with astonishment **Allegretto vivo.** ♩ = 126.

f re - al wo - man: you must be a *p* fai - ry wo - man!

pp

f **GIPSY.**

Be -

- lieve that, lit - tle Ib,

GIP.

p

And if you tell an - y - one of my

pp

GIP.

com - ing, I can ne - ver come a - gain.

pp

GIP.

.....

cresc.

cresc.

cresc.

f

with childish eagerness.

f
Have you brought pre - sents for our stock - ings?.....

ff pp subito

Will you love me, if I have

..... Yes; be -

- cause I love lit - tle Chris - ti - na and I want my

rit.
pre - sents to go in - to her stock - ing. She has no

rit.

IB. *rall.*
mo - ther. Though her

a tempo *rall.*

IB. *rit.*
mo - ther has a grave,

col canto

IB. *rall.*
While mine.

rall.

G1P. *p a tempo interrupting.*
See It is all I have, These three nuts.

pp a tempo

with childish awe.
cresc.

GIPSY.
cresc.

Are they fai - ry nuts? Yes, lit - tle Ib.

cresc.

cresc.

eagerly.

rit.

a tempo

Then..... they con - tain beau - ti - ful pre - - -

col canto

pp a tempo

- sents.

Has this one a car - riage and two

GIPSY.

IB.

hor - ses?

Yes,

Then

simply.

IB. that will be for lit - tle Chris - ti - na.

eagerly.

IB. And has this a silk dress and stock - ings and a

GIPSY. *IB. simply.*

IB. neck - lace?..... Yes, yes. Then

cresc.

IB. that is for lit - tle Chris - ti - na.

cresc. *cresc.*

ff

rall.

impressively and solemnly.

There is

eagerly.

And this one?

Quasi lento. $\text{♩} = 50$.

p dim.

P. no - thing in that but black earth.

B. simply.

Then I will keep

pp

musingly.

GIP. 

The black earth_ per - -

IB. 

that.



rall.

GIP. 

- haps it is the best of all. *pp*

incredulously.

IB. 

The best of



GIP. 

simply.

IB. 

all? I do not think that_ or I should



rit. 3
 give it to lit - tle Chris - ti - na.

very simply.
 Now I am go.ing.....

Allegretto. ♩ = 126.
pp

somewhat eagerly. **GIPSY.**
 Will you come..... a - - gain?..... If you

IB.
 tell no one that I've been. I

IB. *pro - mise.*

solemnly.
pp GIPSY. *Andante.*
God bless and keep you lit - tle

GIP. *Ib,* And lit - tle Chris - ti -

IB. And lit - tle Chris - ti - na,

The musical score is written for piano and voice. It begins with a vocal line in 6/8 time, marked "Andantino. during exit." The vocal line starts with a dotted half note, followed by a half note, and then rests. The piano accompaniment is in 6/8 time and features a "legato" marking. The first system shows the piano playing a series of chords and moving lines. The second system continues the piano accompaniment. The third system introduces a "cresc." (crescendo) marking. The fourth system features a forte "f" dynamic. The fifth system ends with a double bar line and a 2/4 time signature change. The sixth system begins with a "dim." (diminuendo) and "p" (piano) marking, leading to a final 2/4 time signature change.

na.

legato

cresc.

f

dim. p

Allegretto.

21, 333.

dim.

ppp

dim.

CURTAIN. fff

END OF ACT I.

Act II.

45

Fifteen years have elapsed. It is Winter, and growing dark. The fire is burning cheerfully.

Lentamente. $\text{♩} = 126.$


Piano.

First system of the piano accompaniment. The right hand plays a melody in 12/8 time, starting with a piano (*pp*) dynamic. The left hand provides a simple harmonic accompaniment.

Second system of the piano accompaniment. The right hand continues the melody, marked with a piano (*p*) dynamic. The left hand accompaniment remains consistent.

Third system of the piano accompaniment. The right hand features a melodic line with a crescendo leading to a fermata. The left hand accompaniment continues.

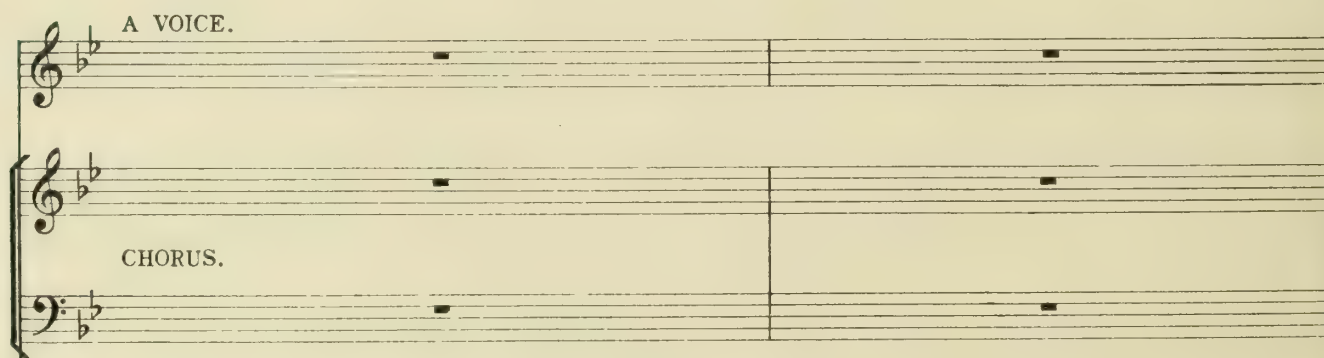
Fourth system of the piano accompaniment. The right hand has a melodic line with a fermata. The left hand accompaniment continues with a steady rhythm.



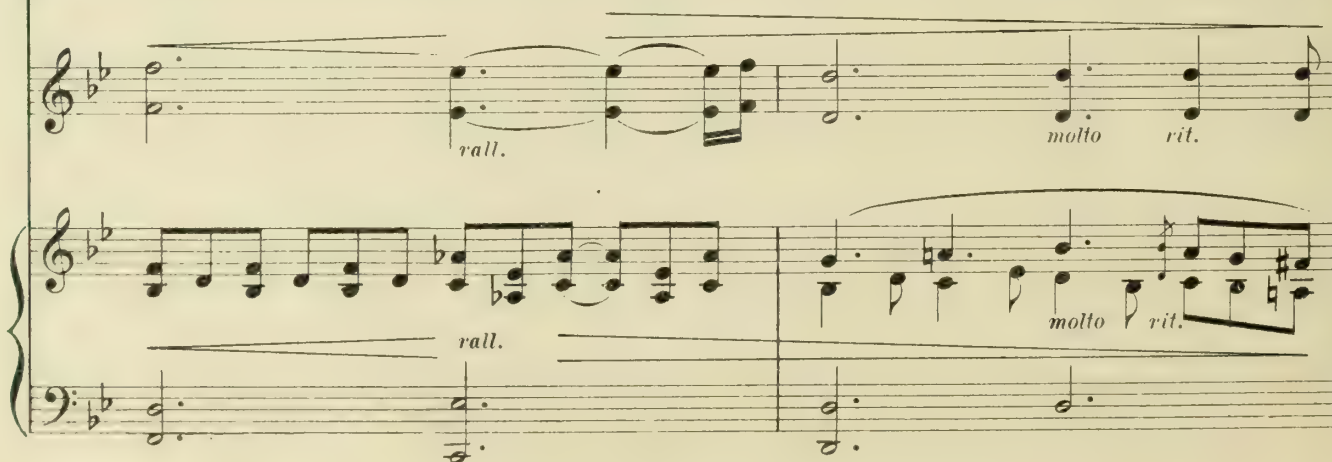
First system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has a melodic phrase with a slur and a fermata.



Second system of musical notation, continuing the vocal and piano parts. The piano part continues with the eighth-note accompaniment. The vocal line includes a *pp* (pianissimo) marking and a *rall.* (rallentando) marking. The piano part also includes a *pp* marking and a *rall.* marking.



Third system of musical notation, featuring a vocal line and piano accompaniment. The vocal line is marked "A VOICE." and the piano part is marked "CHORUS." Both parts are in a key of B-flat major and 4/4 time. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.



Fourth system of musical notation, continuing the vocal and piano parts. The piano part includes a *rall.* (rallentando) marking and a *molto rit.* (molto ritardando) marking. The vocal line also includes a *molto rit.* marking.

with wailing monotony from a distance.

Oh..... Oh..... Oh.....

Closed lips.

pp a tempo

CURTAIN.

cresc.

The musical score is written for a vocal part and a piano accompaniment. The vocal part consists of three staves, each with a treble clef and a key signature of one flat (B-flat). The first staff contains three measures of music, each starting with a forte (*f*) dynamic and a wailing monotony. The second and third staves contain two measures each, with a 'Closed lips.' instruction. The piano accompaniment consists of two staves, each with a bass clef and a key signature of one flat. The first staff contains three measures of music, each starting with a piano (*pp*) dynamic and a tempo marking of 'a tempo'. The second and third staves contain two measures each, with a 'CURTAIN.' instruction. The final staff contains two measures of music, each starting with a crescendo (*cresc.*) marking.

Poco più mosso.

The musical score is written for piano and consists of five systems of two staves each. The key signature is B-flat major (two flats). The tempo is marked "Poco più mosso." The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system (measures 1-2) features a triplet in the right hand and a triplet in the left hand. The second system (measures 3-4) continues the triplet pattern. The third system (measures 5-6) includes the marking "espress." and "ff dim. subito pp". The fourth system (measures 7-8) features a triplet in the right hand and a triplet in the left hand. The fifth system (measures 9-10) includes a triplet in the right hand and a triplet in the left hand. The sixth system (measures 11-12) features a triplet in the right hand and a triplet in the left hand.

espress.

ff dim. subito pp



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and a *rall.* (rallentando) marking. The music is in 12/8 time and includes complex chordal textures and melodic lines.



Second system of musical notation, continuing the piece. It includes a *rall.* (rallentando) marking and a *cresc.* (crescendo) marking. The music features dense chordal textures and melodic lines.



Third system of musical notation, featuring a fortissimo (*ff*) dynamic and a *a tempo* marking. The music includes complex chordal textures and melodic lines, with some triplets indicated by a '3' over the notes.



Fourth system of musical notation, continuing the piece. It features complex chordal textures and melodic lines, with some triplets indicated by a '3' over the notes.



Fifth system of musical notation, concluding the page. It features complex chordal textures and melodic lines, with some triplets indicated by a '3' over the notes.

A VOICE.

f

Ah!

CHORUS.

*fff**pp**a tempo**dim.*

Ah!

*dim.**ppp*

Tempo I.

pp

The first system of musical notation consists of four staves. The top staff is a single melodic line in treble clef. The second and third staves are piano accompaniment in treble clef, featuring a steady eighth-note pattern. The bottom staff is piano accompaniment in bass clef, featuring a steady eighth-note pattern. The key signature has two flats (B-flat and E-flat).

The second system of musical notation consists of four staves. The top staff continues the melodic line with some phrasing slurs. The second and third staves continue the eighth-note accompaniment. The bottom staff continues the eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

The third system of musical notation consists of four staves. The top staff has a rest for the first two measures, then enters with a melodic line. The second staff continues the accompaniment. The third staff continues the accompaniment. The bottom staff continues the accompaniment. The key signature has two flats (B-flat and E-flat).
with hesitation.
GIPSY.
May..... I
pp
rall.

GIP. en - ter? *rit.* Are you a - lone?

IB. *rit.* Surely. Yes, quite a -

GIP. *with suppressed* Your Fa - ther?

IB. *with suppressed* - lone. Is in Hea - ven:

a tempo *ppp*

*emotion after shock.**mf* IB.

Andantino mosso. M. ♩ = 104.

May I sit? Here by the fire

pp

Have you lost your way?.....

GIPSY.

No:..... I've been this way..... once a year for

fif - teen years..... I have look'd thro' the win - dow but you have never

GIP.

been a - lone till now.....

IB.

It is time to light the lamp

cresc. *dim.*

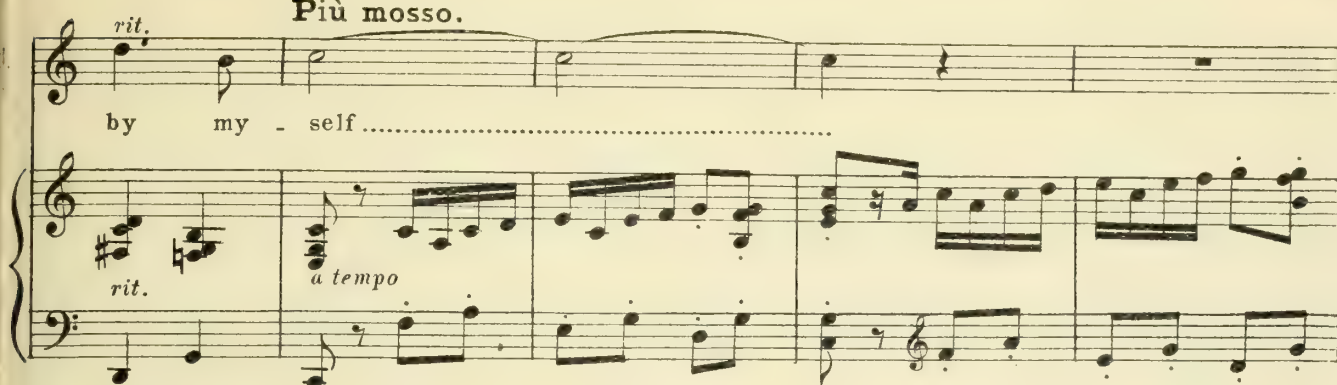
IB.

I have grown used to light the lamp..... all

Più mosso.

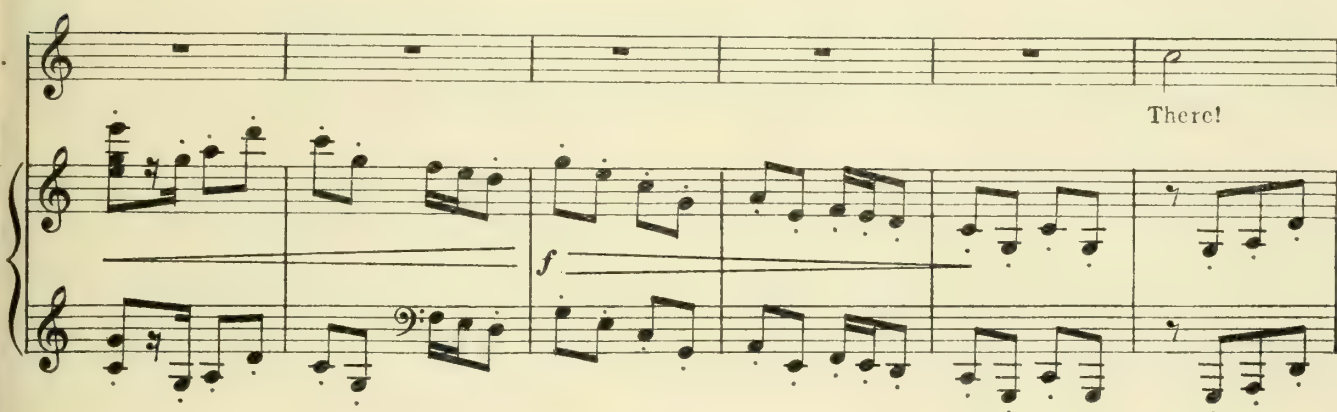
rit.
by my - self

rit. *a tempo*



There!

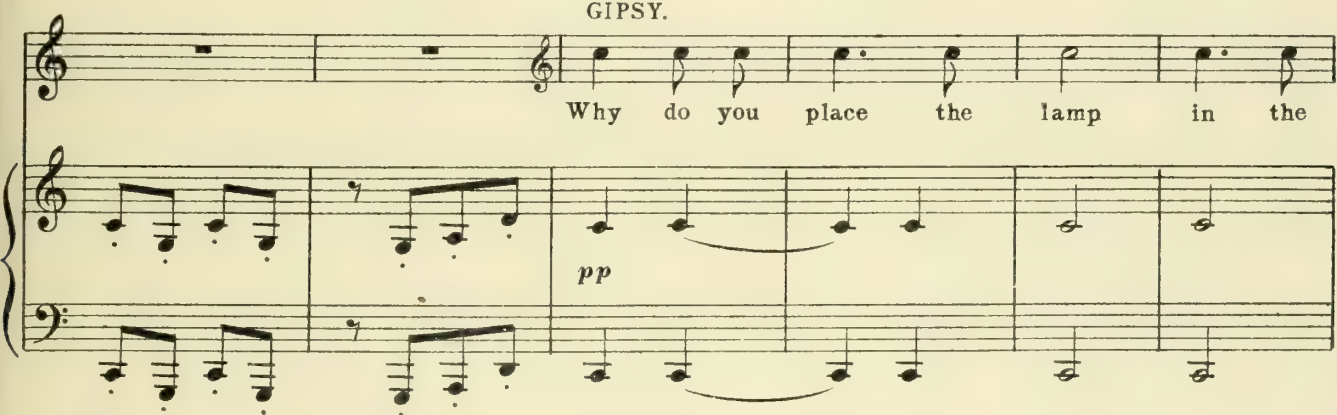
f



GIPSY.

Why do you place the lamp in the

pp



P. win - dow? IB. Be -

rall.



Meno mosso.

IB.

IB.

IB.

IB.

musical score for voice and piano, page 57. The score is in G major (one sharp) and 3/4 time. It features a voice line and a piano accompaniment. The piano part consists of a right hand with eighth-note triplets and a left hand with a steady eighth-note accompaniment. The lyrics are: "but this house..... is warm and light,..... And you can come and rest".....

cresc.

but this house..... is warm and light,.....

cresc.

And you

p

can come and rest".....

cresc.

IB.

And per.

IB.

haps..... she will come.....

p

molto rit.

pp a tempo

IB.

GIPSY.

She?.....

GIP.

Why should the wan - der - er

IP. *.....* be a wo - man? Are wo - men the on - ly ones who

IB. lose their way?..... That

IB. is an e - - cho of some - thing I have heard be -

rall.

B. - fore..... My

rit.

IB. *a tempo*

fa - ther taught me..... to think of wo - men

p a tempo

IB. *rit.*

first— To think of them ve - ry

rit.

IB. *a tempo*

gen - tly,..... ve - ry kind - - ly—

a tempo

IB.

They are wea - - - ker than we,..... He said, when I

A. was a child. So he used to

B. set the lamp in the win - dow, and in all

IB. I can, in all I

IB. can, I do as he did.

Andante. *with suppressed eagerness.*

GIP. You loved your fa - ther?.....

IB. He was fa - ther and mo - ther to

Andante.
pp

GIP. Then she, when you were quite lit - tle, died?

IB. me. Yes, I do not know

GIP. Then you have no sor - row for

IB. where.

rall.

IB.

her? Ex - cept that she lies a - way from his

pp

side — a - lone in the black earth.

The black earth — it is the best of

all. IB. *curiously. 3*

Have I spo.ken to you be. fore?

accel. Più mosso

very brightly.

Allegro moderato.

GIP. *IB.*
 Fifteen years a-go, lit-tle Ib. You are the fai-ry wo-man
cresc.

GIP. Yes.
IB. cresc.
 who gave the wish-ing nuts! And they are com-ing true-
cresc.

IB.
 slow - ly but sure - ly. Lit-tle Chris -
p

IB. **GIPSY.**
 - ti - na - She was your lit - tle be - trothed.

cheerfully.

Yes, now she is lit - tle Chris - ti - na

*cresc.**f dim.*

on - ly to me, and her old grand - fa - ther -

pp

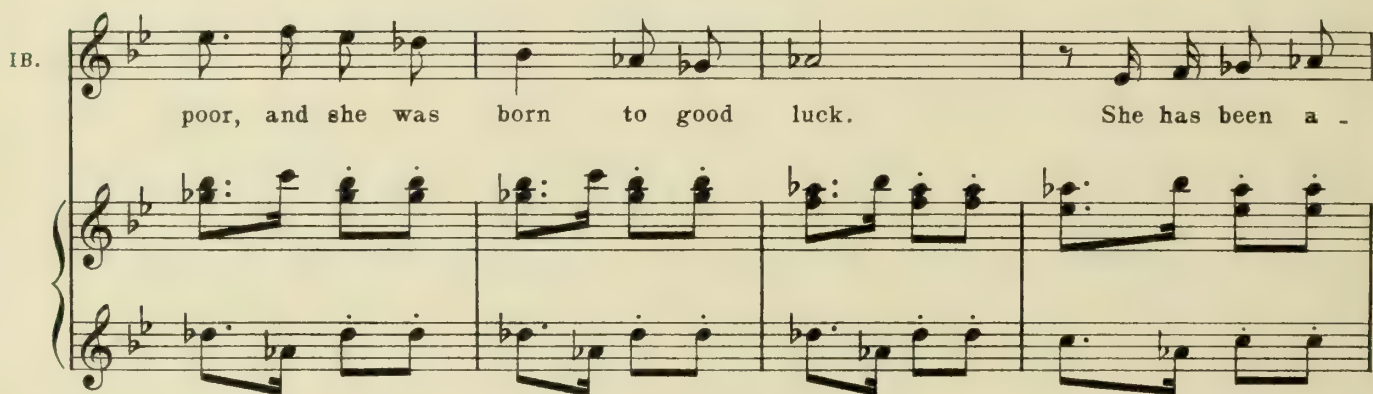
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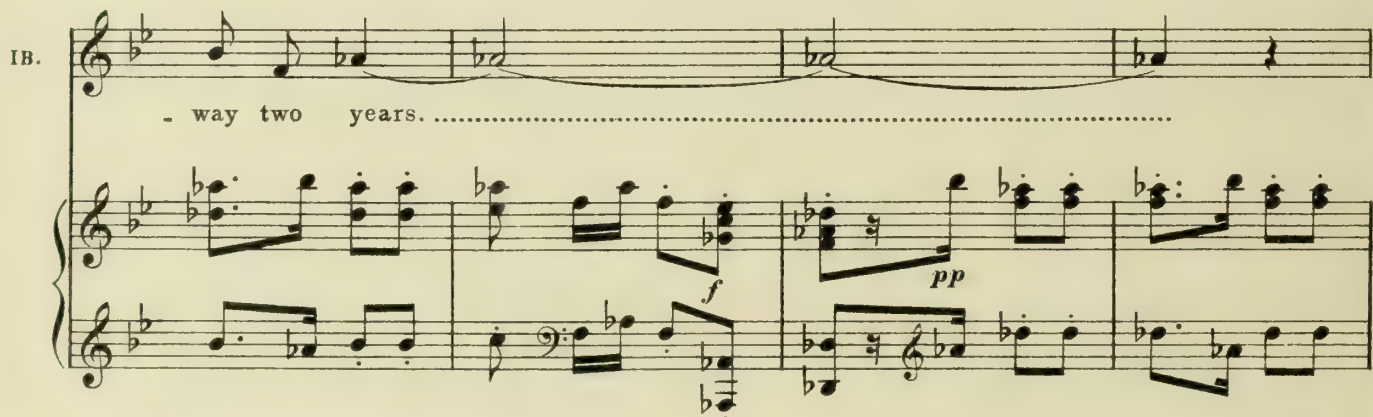
but she is still my be - trothed.....

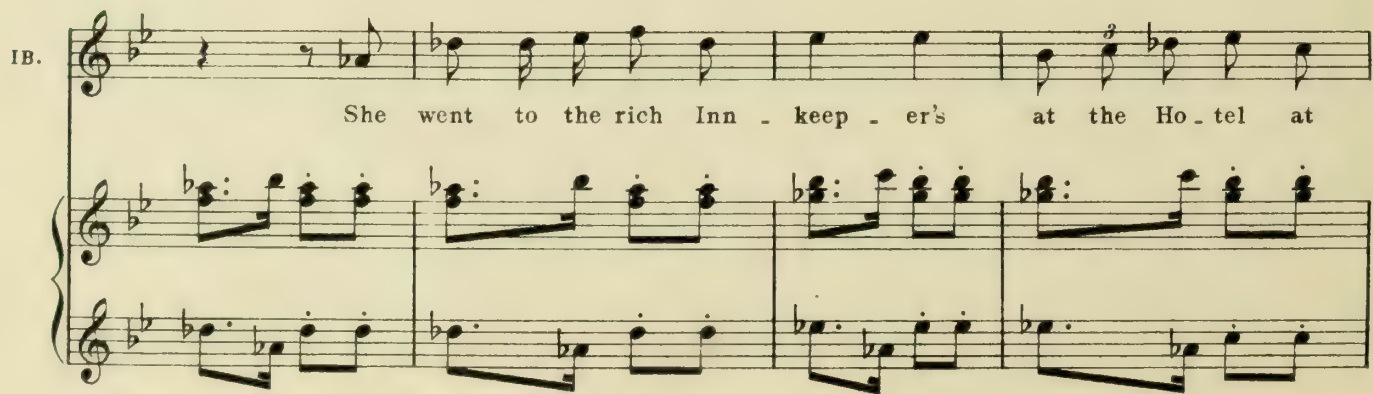
faith - ful?.....

p

IB.  E - ven though I am so

IB.  poor, and she was born to good luck. She has been a -

IB.  - way two years.

IB.  She went to the rich Inn - keep - er's at the Ho - tel at

Hern - ing, ma - ny miles from here.

..... She as - sists the

land - la - dy in the house - keep - ing, and the

peo - ple treat her as their own daugh - ter.

f *pp*

IB.

So she has the fine clothes the nuts pro - - -

Tempo di Valse.

IB.

- - - mised her.

f p

solemnly, in contrast to Ib.

OP.

And you?..... What have you? Well, IB.

IB.

..... I am to mar-ry Chris - ti - - na.

cresc. f

But my nut has come true— on—ly the

pp

o—ther day— out of the black earth, it is most

cresc.

strange. I did not know what you

cresc. *p*

meant at the time— But of course you did not

tratt.

simply.
GIPSY.

IB. mean it. What?

a tempo *cresc.* *f*

IB. *cheerfully.*

This is what hap - pened.

dim.

Un poco meno mosso. *p*

IB. I was plough - ing my field - and the plough - share

pp

IB. struck a - gainst some - thing which I fan - cied was a fire - -

- stone.

Then I saw glit-ter-ing

..... in the black earth,..... a splin-ter of shin-ing me -

- tal, which the plough..... had cut from some-thing in the

cresc. *f* *ff* *dim.* *pp*

IB. fur - - - row.

cresc. *f*

IB. *Un poco meno mosso.*

It was this

dim. *ff* *pp*

IB. arm - - let - the plough must have dis - turbed a Hun's

rall. *rall.*

IB. *rit.* *a tempo* GIPSY.

grave. It is gold. Or is it cop - -

rit. *a tempo* *cresc.*

First system of the musical score, measures 1-4. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "- per? How can you tell the dif - fer - ence, till it is test -". The piano accompaniment is in bass clef with a key signature of one sharp. It features a steady eighth-note bass line and chords in the right hand. A *dim.* (diminuendo) marking is placed above the piano part in measure 3.

Second system of the musical score, measures 5-8. The vocal line continues with the lyrics: "- ed? Well, it is plea - sant - er to think of". Above measure 5, the marking "IB. *cresc.*" is written. The piano accompaniment continues with the same eighth-note bass line and chords. A *cresc.* (crescendo) marking is placed above the piano part in measure 6.

Third system of the musical score, measures 9-12. The vocal line continues with the lyrics: "it as gold,..... and I'm not go - ing to sell". The piano accompaniment continues with the same eighth-note bass line and chords. A *dim.* (diminuendo) marking is placed above the piano part in measure 10, and a *p cresc.* (piano crescendo) marking is placed above the piano part in measure 11.

Fourth system of the musical score, measures 13-16. The vocal line continues with the lyrics: "it; for I mean it as a wedding pre - - - sent..... to". Above measure 13, the marking "*very passionately.*" is written. The piano accompaniment continues with the same eighth-note bass line and chords. A marking "8....." is placed above the piano part in measure 14, indicating an eighth-note pattern.

IB. *rit.*

lit - tle Chris - ti - - - - na.

f rit. ff a tempo

accel.

IB. (Spoken.) *GIPSY, somewhat alarmed.*

Hark! I will go.

p a tempo pp

IB.

No, you are not rest-ed. It is old

GIPSY. *still somewhat alarmed.*

Hen-rik, Chris-ti-na's grand-fa-ther. I will go be-fore he

IB.

sees me. He will not see you for he is al-most

blind; poor old man. The lamp does not

cheerfully.

guide him, but he knows this path, he is sure to be

IB. *rit.*
bring-ing me some bit of news a-bout Chris-ti - - - - na.....

tr.

rit.

IB. And you shall hear it,

rall. *a tempo*

IB. as you gave me the luck - y

rall. *rall.*

IB. nuts..... Stay here..... Come

p rit. *(opens door)* *brightly.* *f*

PPP rit. *f*

Allegro moderato.

in..... I know what has brought you. You have news of Chris - ti - na?.....

*reticent.
riten.*

Yes, I have

Allegro moderato.

col canto

eagerly.

And it is some new piece of luck for her, is it

news of her.

a tempo

not?

I knew that. She was born to be

*as above.
rit.*

Yes, I be - lieve so.

col canto

IB. luck.y. Did she send you a let.ter? but your eyes could not have

HEN. Yes.

IB. read it. Come home!

HEN. She came her - self,..... She has come home.

IB. But has she giv-en up her sit - u - a - tion?

HEN. She is thinking of do-ing

so, per_haps. Then it is for some_thing bet_ter!

IB.

She is sure to be right in what she does. But she wished first to

rit. HEN.

ask you your ad_vice. That is kind of her. Why did you not

IB. very eagerly. cresc. e accel. 3

bring her? I will come o_ver. She asked me to

HEN. dim. p a tempo

HEN. *IB.*

tell you, and she will do just what you say. I am not cle-ver a-bout

IB. *riten.*

business. But she will be sure of true-heart-ed in-ter-est from

col canto

HEN. with feeling. *IB.*

me. You have al-ways been her great friend, e-ven....

a tempo

HEN. *IB.*

..... when you were lit-tle chil-dren. Yes, e-ven then we called our-selves be-

- trothed.

rit. simply and gently. *a tempo*

As lit - tle chil - dren: and so you grew up al - most side by -

rit. *a tempo*

- side, un - til she went a - way - and now she is a young

rit. *p a piacere* *3* *pp col canto*

wo - man, and you are a man. You are no longer lit - tle chil - dren.

rit.

3 (gipsy goes out.) *IB. bewildered.*

Do you un - der - stand? No, I.

pp

Andante. $\text{♩} = 44$.HEN. *with pathos.*

IB.

I am an old

ppp

HEN.

man — and ve - ry soon I shall go where my

HEN.

sight will be gi - ven back to me — and when I look

HEN.

down up - on my child, shall I

N. *rit.* see her hap - - - - py? *IB. p cresc. e accel.* It is

rit. lit - tle that I can do *a tempo cresc. e accel.* It is

dim. e rall. lit - tle that I can give her *dim. e rall.*

rit. but my love.

N. *IB.* there is some one who

rit. *a tempo*

HEN. of - fers her love, true love and o - ther things..... as

HEN. well— com - fort, lux - u - ry,— He is the son of the rich Inn-

HEN. - keeper; He loves Christi - na, and has ask'd her to mar - ry him.

IB. with emotion. HEN. What has Chris - ti - na said? She is ask - ing you.

cresc.

IB. *anxiously.*
She would not answer for her -

She would not an - swer for her self.....

p

- self?

She is ask - ing you.

cresc. *cresc. e accel.*

IB *with effort.* *f*
As lit - tle Chris -

a tempo *rit.* *ff* *col canto*

IB. *ff firmly.*

- ti - na did not an - swer for herself, I can answer for her. She must not re -

mf

IB. *HENRIK.*

- fuse this good for - - - tune. She re -

a tempo cresc. f ff

Più mosso.

HEN. - mem - bers how you used to call yourselves "the be - trothed" as little

pp

HEN. *IB. with pathos.*

chil - - - dren. Ah!.....

accl.

Allegro giusto. ♩ = 108.

..... but lit - tle chil - dren play with toys that are bound to get

p

bro - ken. And if we keep our old bro - ken toys, locked up in a

cresc.

cupboard, It makes us smile to look at them, when we are grown

laughing.

f

up. Can you

HENRIK.

p cresc. *ff*

HEN.
 smile over this, lb? Is it true? I can not see your face to

p *cresc.*

HEN.
 judge. Yes! It is true, there have been no

dim. *mf*

IB. *deliberately.*

IB.
 prom-ises be-tween me and Chris-ti-na since we were

IB.
 lit-tle. It is beau-ti-ful in her to send to me

p *pp*

B. as if..... there had been.

IB. *cresc.* But she must not re - fuse this good for - tune,

IB. *f* tell her so from me. *HENRIK.* Will you

HEN. *cresc.* tell her so your - self *IB.* Yes *ff HENRIK.* She is out -

HEN. *side.*

cresc.

IB. *Andante.* *whispered with pathos.* *pp*

I will call her. We men, lit - tie

ff *ppp*

IB. Ib, must think of wo - men first, -

IB. think of them ve - ry gen - tly, ve - ry kind - ly, - they are

*goes to door and calls.****ff*** Allegro.

IB.

weak-er than we, you know," Chris-ti-nal

Chris-ti-nal

Allegro.

f CHRISTINA. (*from a distance.*)

Tb!.....

f***p****cresc.*

f *ff*

IB.

You should not have wait - ed out - side, did you not

p

CHRISTINA, somewhat embarrassed.

IB.

know what I should say? No,..... I was not

CH.

sure. We used to call our-selves be - trothed,.....

I.

IB.

As lit - tle child - - - ren. We used to

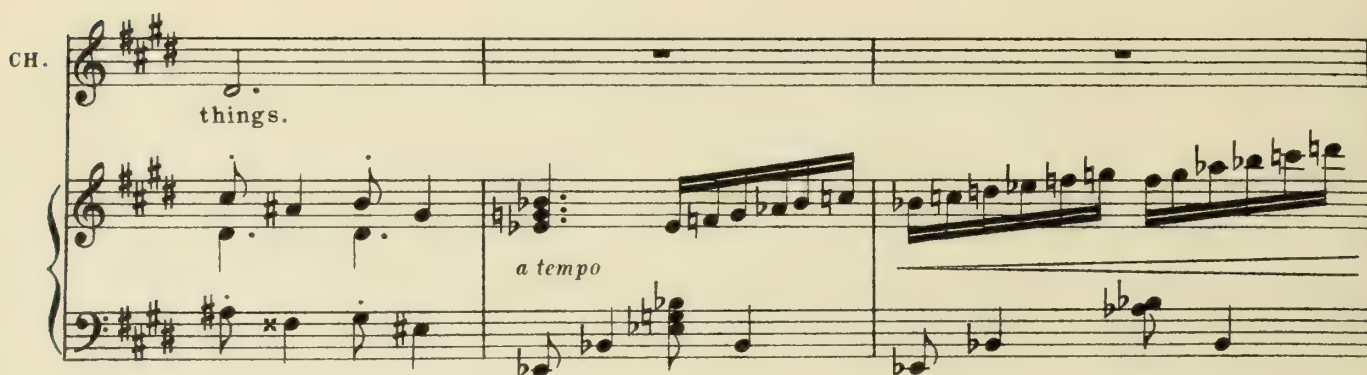
B.

play with lit - tle toys then.....

CHRISTINA, with great pathos.

Look! You have kept them? all these years? Poor bro-ken

pp *meno mosso*

CH. 

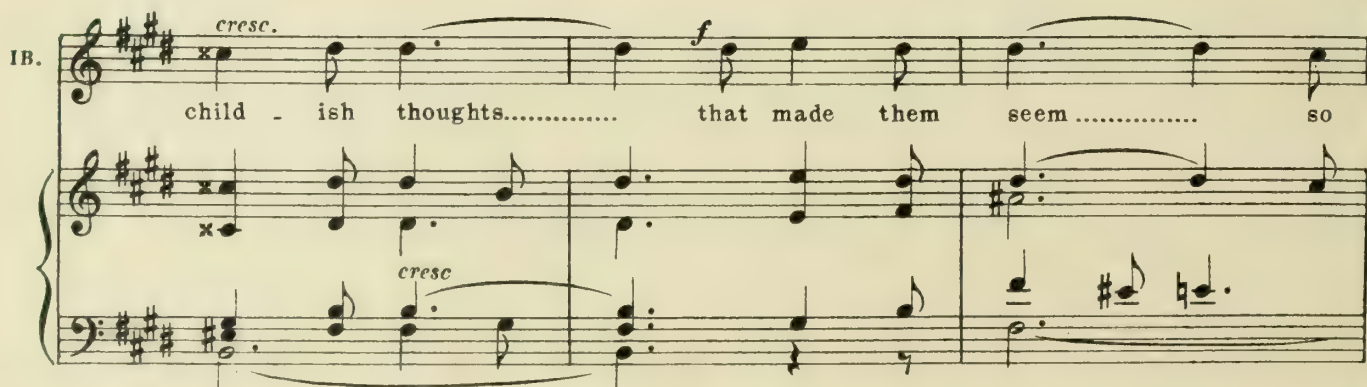
things.

a tempo



p IB. 

It makes me smile to think of the lit - tle

IB. 

child - ish thoughts..... that made them seem so

cresc.

p *eagerly.*
It al - most makes me cry. Ib, you are
beau - ti - ful.
dim.

cresc. *f*
smi - ling, but are you sure?.....

p *firmly.*
yes, dear,..... Sure,..... quite
pp

sure. You should not have wait - ed out
f *p*

IB. CHRIS.
there a - lone. Ib,

CH. I..... was not a - lone Ask him to come
clock. IB.
cresc.

CH. gratefully.
Dear Ib.
IB. in.
cresc. cresc.

IB. *p* gently and anxiously.
Lit - tle Chris - ti - na, you do
f *pp*

poco rit CHRIS.

love him? Yes, Ib, I

poco rit *a tempo*

love..... him.....

cresc.

.....

cresc.

cresc. *ff*

IB. *f*

I'm ve - ry, ve - - ry glad. Call him.

p

IB. CHRIS

Ask him.... to come in. John!.....

CH.

CH.

This is Ib with whom I used to play,.....

JOHN. *bluntly.*

She has told me of you,.....

IB.

We were bro - ther and sis - ter,.....

JOHN. CHRIS. *with*

I wish I had known.... you then. Then per-

*some coquetry.***Meno mosso.**

CH.

-haps I should not have loved..... you.

IB. 2
Do you re - mem - ber.....

CHRISTINA.
..... the wish - ing nuts? Wishing nuts?

JOHN. (to Henrik.)
Had we not bet - ter go home?

H. CHRISTINA. (to John.)

It is grow-ing late. My wish-ing

H. JOHN.

nut prom-ised me a car-riage and two hor-ses, And you shall have them!

più mosso *a tempo*

H. CHRISTINA.

But it is time to go. I'm rea-dy.

H. (to Ib.)

But what was yours to be?.....

Andante. *with deep feeling.*

IB. *p*

Some - thing out of the black earth, and here it

ppp

IB.

is, Lit - tle Chris - ti - na,.....

IB.

..... this is for you, My wed - ding

IB.

CHRISTINA. *with much appreciation.*

pre - sent. But it is

beau - ti - ful, It is too good,.....

cresc.

cresc.

IB. *cresc.* JOHN. 3 IB. *cresc.*

Too good? It is all I have. What metal is it? I do not

pp cresc. *cresc.*

know,..... But if it is on - ly cop - per, try to be -

ff

8

- lieve it is gold..... I do be - lieve it is

CHRISTINA. *rit.* with sincere earnestness.

rit.

HENRICK.

H. *dim.* gold. *rit.* I will keep it al - ways. Good -

dim. *p col canto* *pp a tempo*

IB. - night. Good - night. JOHN. Good - night. IB. Good -

sadly to Chris. CHRIS. with *rit.* - night. Good - bye! Why good -

rit.

CH. *feeling.* - bye? It is a black word;

a tempo

IB.

No. It is a gold - en word, A

B.

gold - en word, It means.....

8.....

impatiently. from without.
JOHN.

B.

God be with you! Come, Chris - ti - na,

8.....

CHRIS. (at door.) (kisses him.) IB.

I'm coming, God bless you, bro - ther Ib, God bless you little Chris.

accel rit. pp a tempo

IB. *rall.* (Chris exits.) *dim, almost weeping.* 3

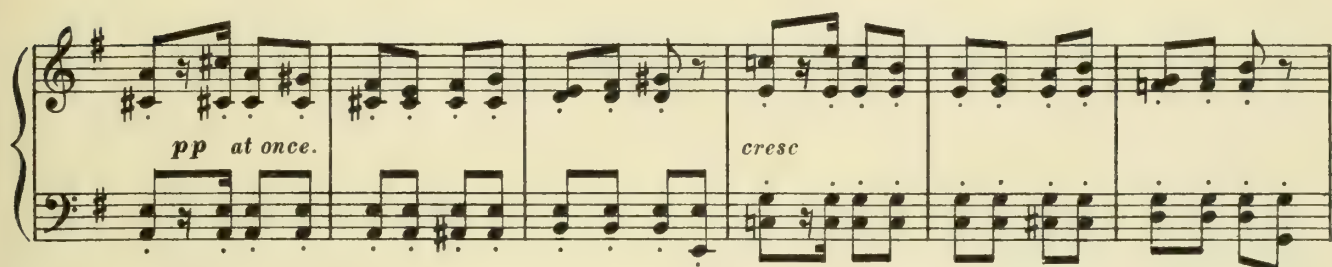
- ti - na! God bless you! God bless you, Little Chris-ti - na!

rall.

sleigh bells which gradually diminish= Ib at door looks after Christina.
Allegro molto.

pp

gradually crescendo.



First system of musical notation for piano. The treble staff contains a melodic line with various intervals and accidentals. The bass staff provides harmonic support. Dynamics include *ff* (fortissimo), *p* (piano), and *dim.* (diminuendo).

Second system of musical notation for piano. Continuation of the melodic and harmonic lines. Dynamics include *dim.* (diminuendo).

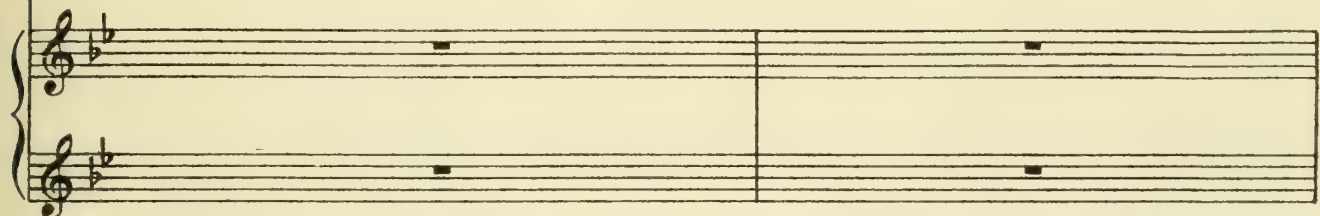
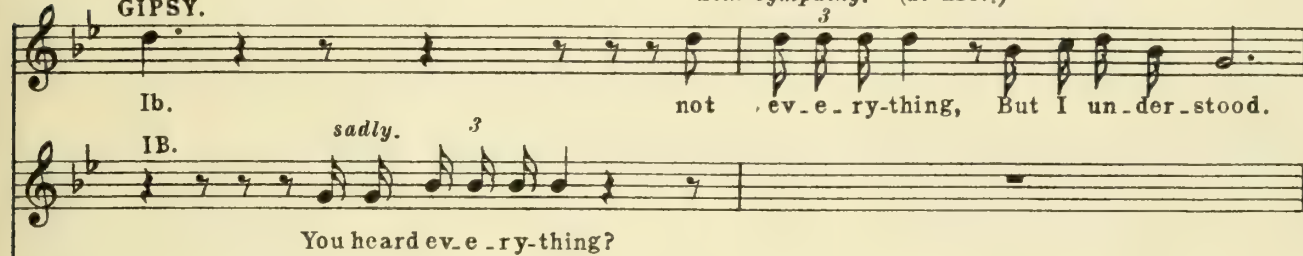
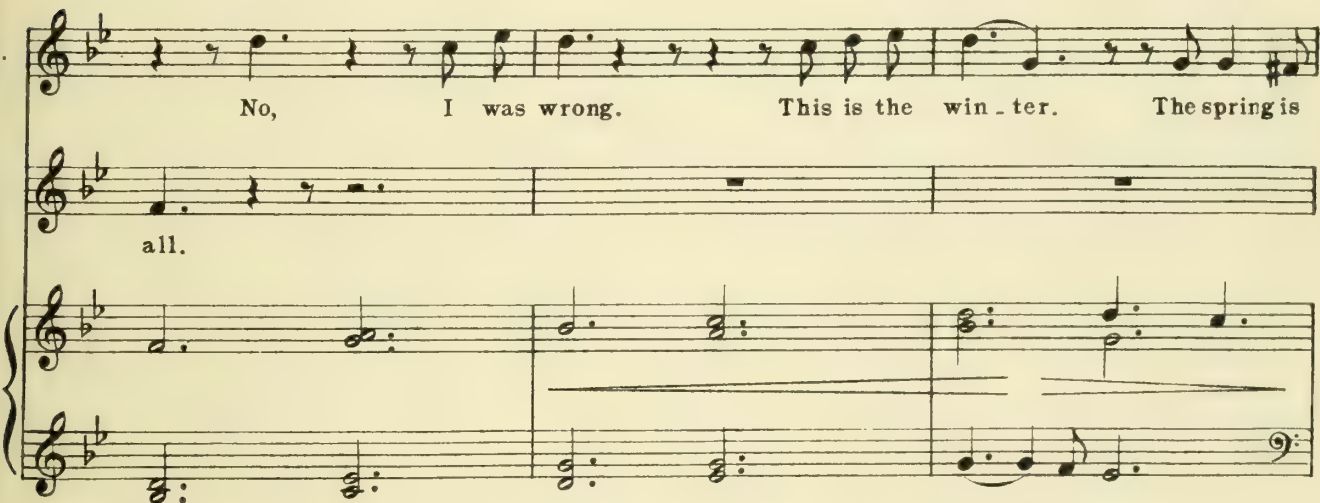
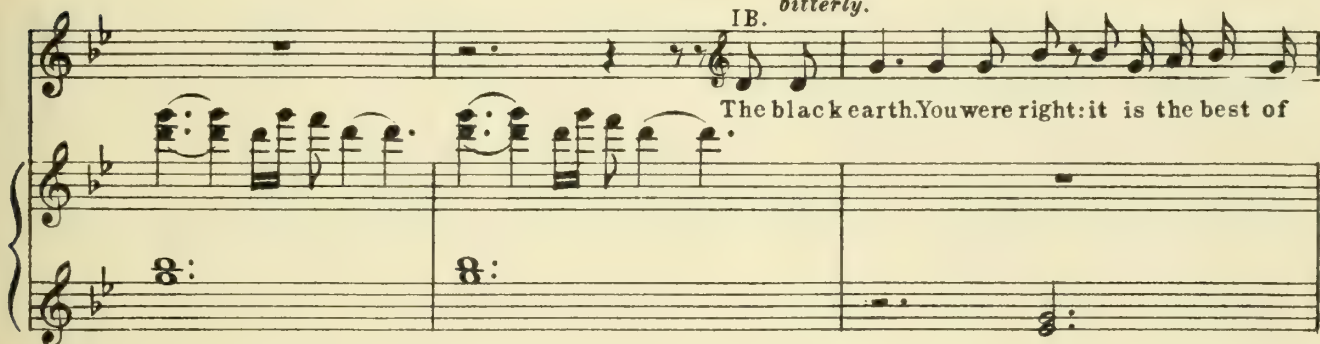
Third system of musical notation for piano. The tempo is marked *Andante.* with the instruction *(Ib shuts door.)* in parentheses. The music features a slower, more sustained melodic line in the treble staff.

Fourth system of musical notation for piano. The tempo remains *Andante.* The instruction *(Clock.) returns to chair.* is written above the treble staff. The music consists of long, sustained notes in both staves.

Fifth system of musical notation for piano. The tempo remains *Andante.* The instruction *(Spoken.)* is written above the treble staff. The system includes the spoken text: "The black earth— it is best of all, for me. The black earth".

(enter gipsy.)

GIPSY.

with sympathy. (at door.)IB. *bitterly.*

with tenderness.

GIP. *com-ing.* All a - lone?....

IB. Leave me a-lone now. Yes.

GIP. Your mo - ther..... should be here now

IB. *3* She was given the black earth; it is best.

with suppressed love.

GIP.

Per - haps

she is look - ing down on you,...

GIP.

IB.

long - ing to speak,.....

I could not listen to a - ny voice from

IB.

GIPSY. *imploringly.*

Heaven, yet.

Think

of her voice

as she

GIP. *somewhat abruptly.*
 IB. *3*
 spoke on earth. I can not, I can not re - member it.

molto rall.

GIP. *with great tenderness.*
 Then God bless you, Ib. *sadly but*
 IB. *3*
 And lit - tle Chris -

GIP. *(exit gipsy.)*

IB. *sincerely.*
 - ti - na. *3* *8* *rit.* *ff* *fff* **CURTAIN.**

Act III.

Seven years have elapsed. It is Spring, and the room is flooded with sunshine.

Allegretto. ♩ = 69.

The musical score consists of four systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 6/8. The first system is marked *ff energico*. The second system continues the energetic theme. The third system also continues the theme. The fourth system includes dynamic markings *mf* and *ff* and ends with a 2/4 time signature change.

Allegro. ♩ = 126

Bells. *p*

The musical score is written for piano and bells. It consists of five systems of music. The piano part is written in treble and bass staves, and the bells part is written in a single staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 126 beats per minute. The dynamics are marked 'p' (piano). The score includes various musical notations such as notes, rests, slurs, and ties. The first system shows the beginning of the piece with a bell strike. The second system features a melodic line in the piano right hand. The third system has a long melodic line in the piano right hand. The fourth system continues the melodic line. The fifth system concludes the piece with a final chord.

The musical score consists of five systems of staves, each with a treble and bass clef. The key signature is A major (three sharps). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble clef has a whole note chord (A4, C#5) and a half note chord (F#5, A5). Bass clef has a whole note chord (A2, C#3) and a half note chord (F#3, A3).

System 2: Treble clef has a half note chord (A4, C#5) and a half note chord (F#5, A5). Bass clef has a half note chord (A2, C#3) and a half note chord (F#3, A3). Dynamics: *cresc.* and *rit.*

System 3: Treble clef has a half note chord (A4, C#5) and a half note chord (F#5, A5). Bass clef has a half note chord (A2, C#3) and a half note chord (F#3, A3). Dynamics: *f a tempo*

System 4: Treble clef has a half note chord (A4, C#5) and a half note chord (F#5, A5). Bass clef has a half note chord (A2, C#3) and a half note chord (F#3, A3). Dynamics: *cresc. e rit.*

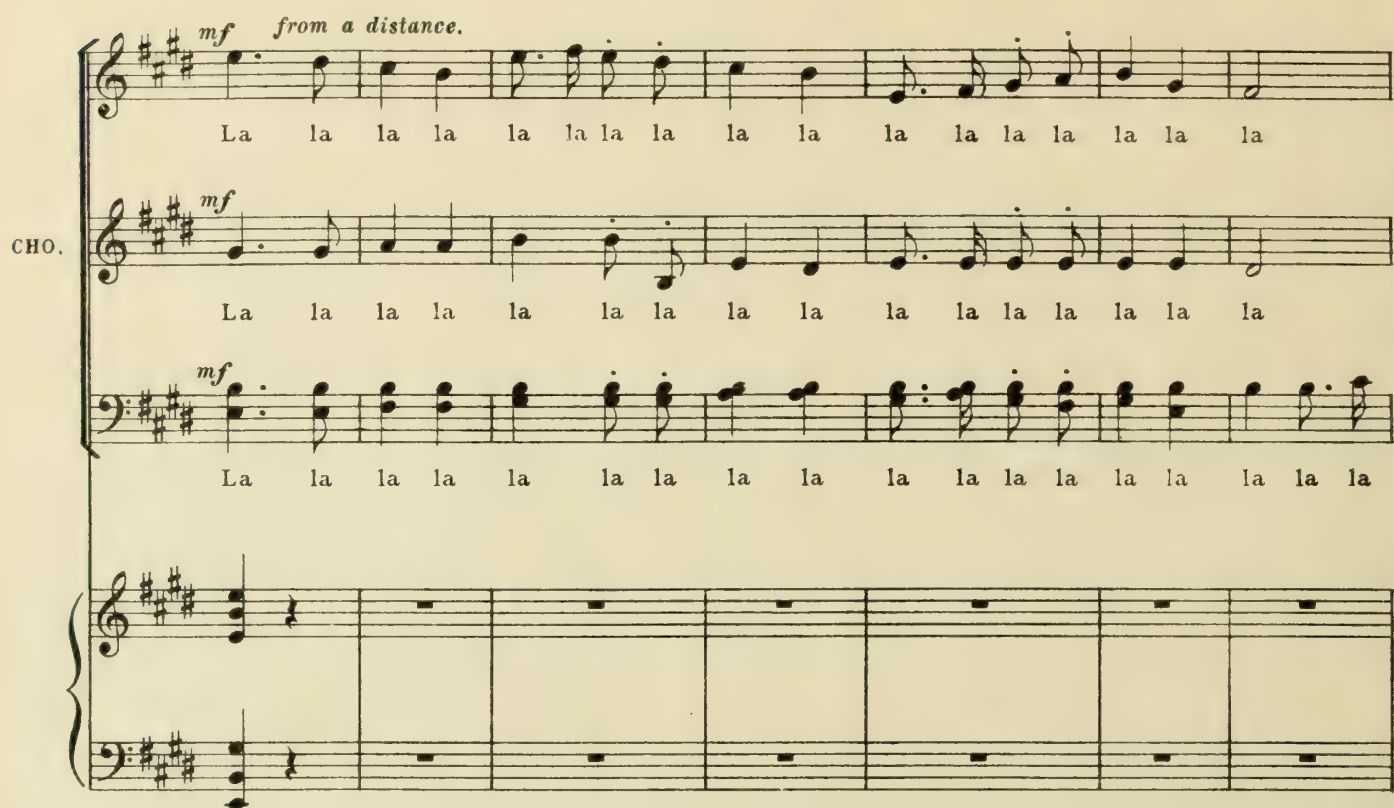
System 5: Treble clef has a half note chord (A4, C#5) and a half note chord (F#5, A5). Bass clef has a half note chord (A2, C#3) and a half note chord (F#3, A3). Dynamics: *ff*, *rall.*, *rit. e dim.*, *ten.*, *pp*

mf from a distance.

La la la la la la la la la la la la la la la la

CHO. La la la la la la la la la la la la la la la la

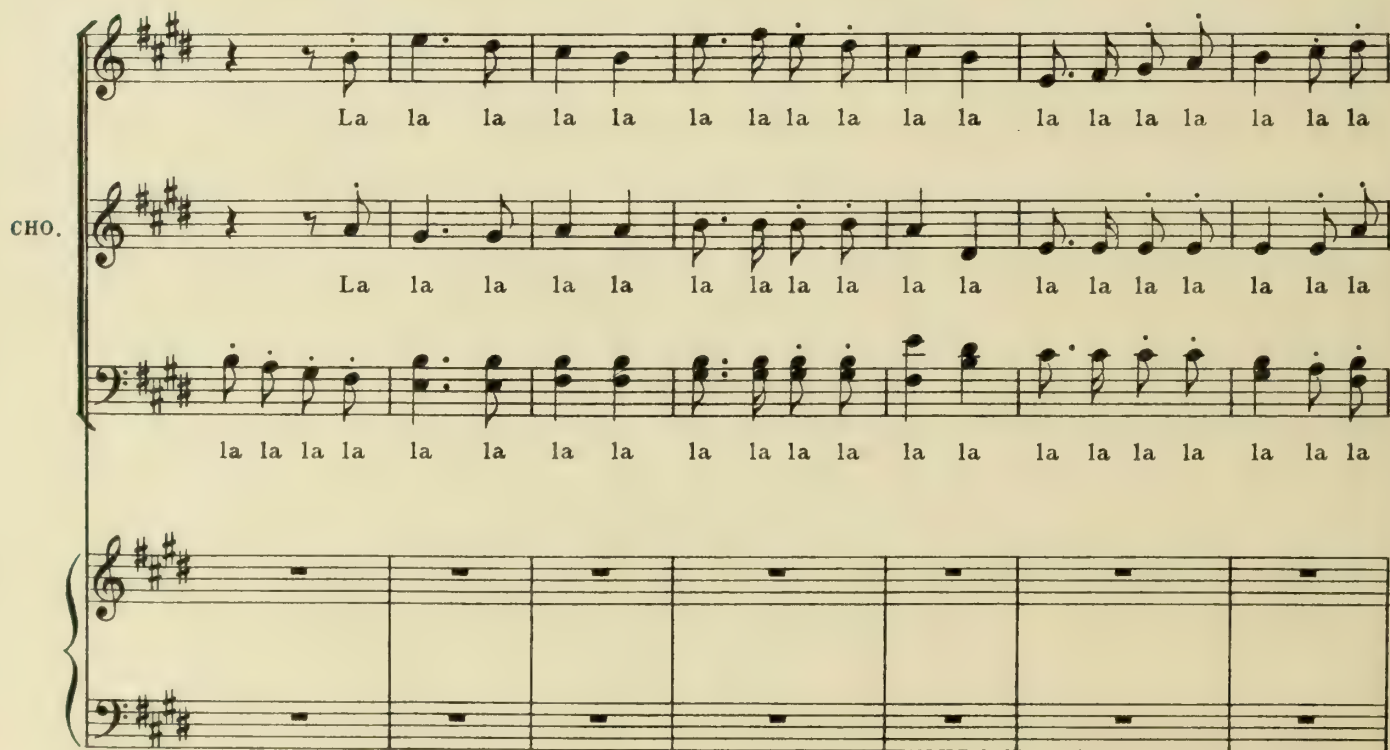
La la la la la la la la la la la la la la la la



La la la la la la la la la la la la la la la la

CHO. La la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la



Three vocal staves (Soprano, Alto, and Bass) in treble and bass clefs, all in the key of D major. Each staff contains a single note (D4, D4, and D3 respectively) with a long horizontal line underneath, indicating a sustained note. The lyrics "la." are written below each staff.

Piano accompaniment for the first system, consisting of a grand staff (treble and bass clefs) in D major. The right hand plays a melody of eighth and quarter notes, while the left hand plays a bass line of eighth and quarter notes. The word "CURTAIN." is written above the right hand staff.

Piano accompaniment for the second system, continuing the melody and bass line from the first system. The right hand features more complex chordal textures and eighth notes.

Piano accompaniment for the third system, continuing the melody and bass line. The right hand has a more active melody with eighth and sixteenth notes.

Piano accompaniment for the fourth system, concluding the piece. The right hand features a final melodic phrase with a long note, while the left hand continues the bass line.

GIPSY. (at door.)

Wait there Lit - tle Chris - ti - - na.

GIP.

cresc. rit.

a tempo cresc.

f

CHRIS. (places child in armchair.)

Come_ there is no one here. Come, there.

ff *col canto*

p rit.

*a tempo***Allegretto.**

La la la la la la la la la la la la la la la la la.

La la la la la la la la la la la la la la la la la.

La la la la la la la la la la la la la la la la la.

Allegretto.***ff energico***

GIPSY. (enter Ib.) IB. Spoken. GIPSY. Spoken.

Hush You, Yes.

IB. *p*

Un poco meno mosso. It has al-ways been in the

pp *rit.* *p a tempo* $\text{♩} = 88$

IB. GIPSY.

win - ter that you have come. For se - ven years..... ev - e - ry win - ter

GIP. since she went a-way, I have brought you news.

IB. E - vil news: ev - 'ry win - ter e - vil news. Ti - dings to fit the

IB. sea - son of bit - ter frost and cru - el winds. Ti - dings of mis -

IB. - for - tune and dis - ap - point - ment that have nipped the flower of her pros - pe - ri -

cresc.
3

cresc.

IB. - ty. Ti - dings of im - pro - vidence, of sor - row and of sick - ness.

f *rall.*

dim. e rall. 3

GIP. *hopefully.*
But

IB. *rit.* *rit.* *3*
This you have brought me ev - e - ry win - ter.

p rit. *rit.*

Allegro.

GIP. this is the spring-time.

IB. *bitterly.*
The time of a new

Allegro. ♩ = 138.

GIP. *cresc.*
Yes. A new life — a young life

IB. life.

cresc.

GIP. to be-gin a - gain.

cresc. *cresc.* *cresc.*

IB. *f* RECIT. *eagerly.*
It is good

cresc. *ff*

GIPSY. *p* *solemnly.* (pause.) *pp* (pause.)
news_ at last? It is good news_ at last!

IB. *Andante.* *Spoken.* GIPSY.
She is dead, Christina is dead. She is dead_ and she

ppp

GIP. *IB. ^{sadly.} pp*

lives a-gain. The black earth was best af-ter all. Yes, the black

IB. *GIPSY.*

earth. Best for her and best for me. Not for

GIP. *IB. ^{sadly.} pp*

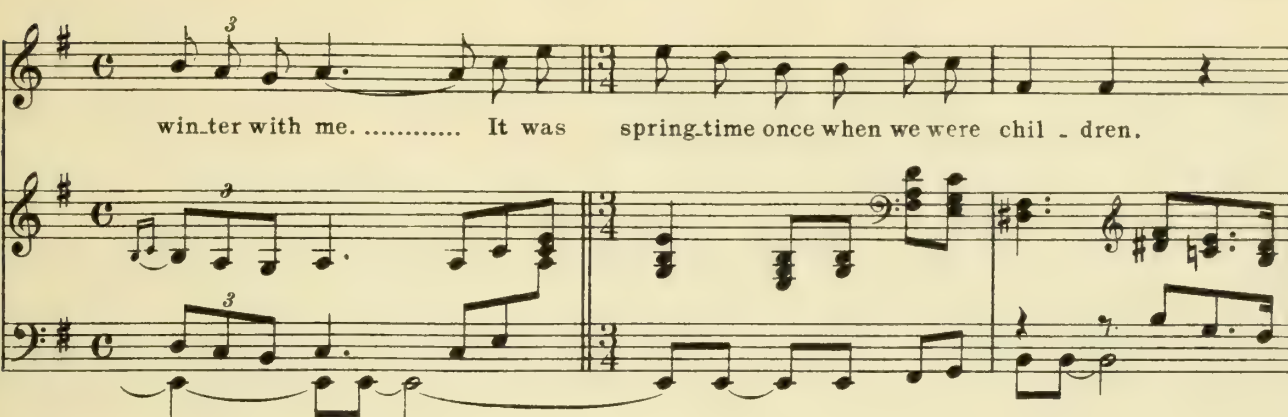
you, not yet. This is the spring time.

with deep sorrow. Lentamente. ♩ = 40.

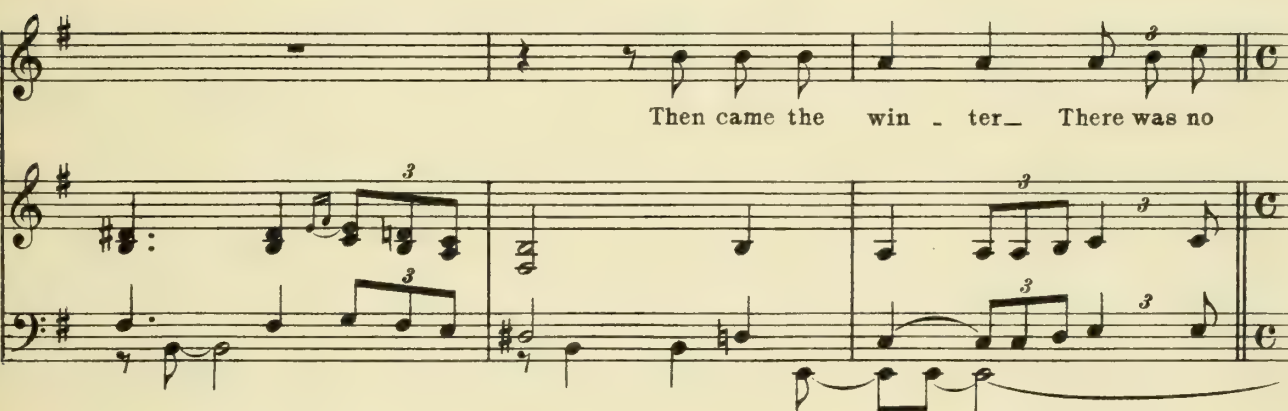
IB. *pp assai rit.*

Not for me..... It is al-ways


rall. assai rit. ppp

IB. 

winter with me. It was springtime once when we were chil - dren.


IB. 

Then came the win - ter. There was no

IB. 

summer, no au - tumn, on - ly win - ter. Oh, if we could

cresc. e accel.

IB. 

be lit - tle chil - dren a - gain - I and lit - tle Chris - ti - na,

dim. rall.

IB. *almost spoken.*
p
I and lit-tle Chris-ti-na. It was

IB. *dim.* *p*
springtime once. Then came the win-ter, on-ly win-ter.

(long pause.)
Clock. *Allegretto. ♩ = 88.*
pp tranquillo

GIPSY.

The spring..... has come a - gain.....

cresc.

GIP.

..... See!..... Little Chris.

cresc. *p*

(B.

GIPSY.

- ti - na! You and lit - tle Chris - ti - na.

IB. GIPSY. 3

Lit - tle Chris - ti - na. She can stay here

cresc.

GIP. IB. GIPSY.

al - ways. I am all a - lone. And

8.....

cresc.

GIP.

lone - ly. And she is lone - ly.

8.....

cresc. e accel.

8.....

f *cresc.*

Andante.

IB.

ff

My lit-tle Chris-ti - na.

cresc. *cresc.* *rit.* *ff*

Allegro moderato.

The spring has come a - gain.

The spring has come a - gain.

ff *Allegro moderato.* *rit.*

GIPSY.

I will make things rea-dy, be - fore I

riten. *ff*

Andantino mosso.

GIP.

go.

ff

rit.

dim.

CHRISTINA.

Yes, and my feet are cold.

IB. Spoken.

Are you tired and hungry?

We will warm them.

*Più adagio.**ppp dreamily.*

CH.

IB.

We will look for pictures in the fire— Castles and dragons.

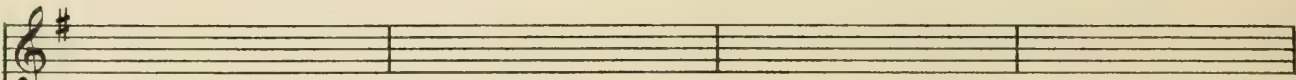
CH.

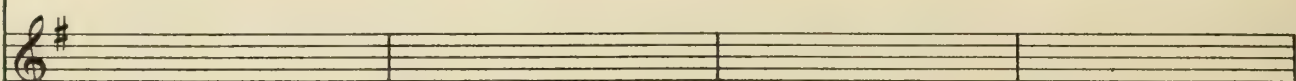
IB.

Will you kill them?

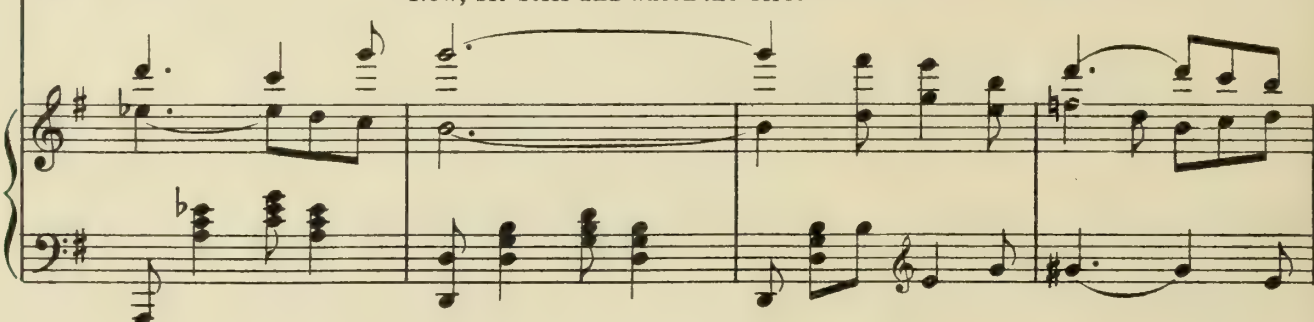
You will not be frightened of the dragons?

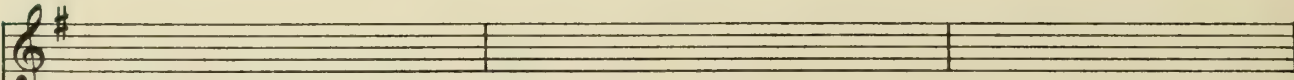
Yes, every one.

CH. 

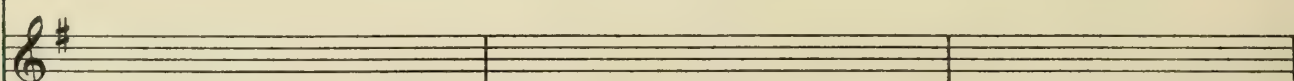
IB. 

Now, sit still and watch the fire.




CH. 

I want some toys.

IB. 

Toys? See— these are all I have they are broken— I



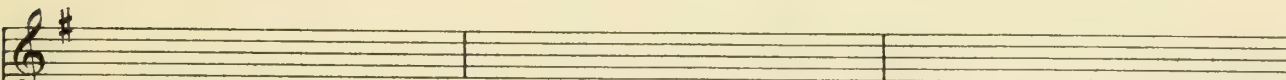
CH. 

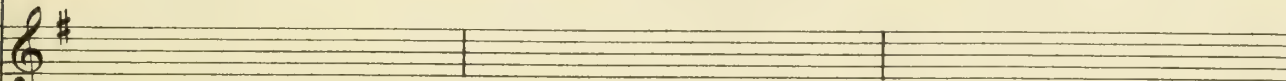
They are beautiful.

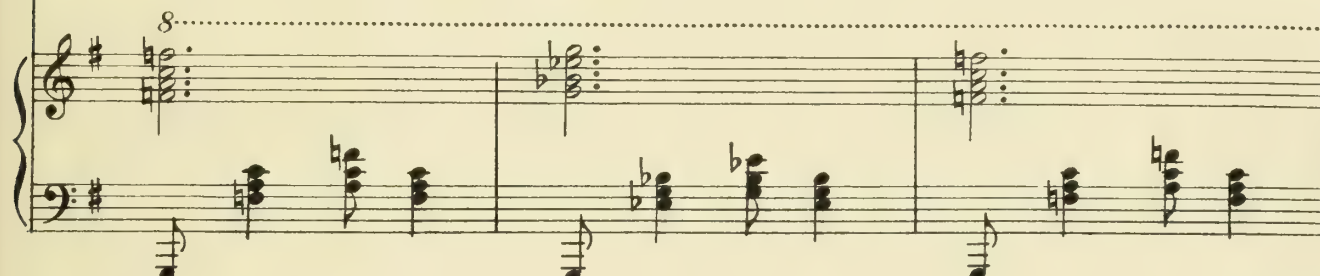
IB. 

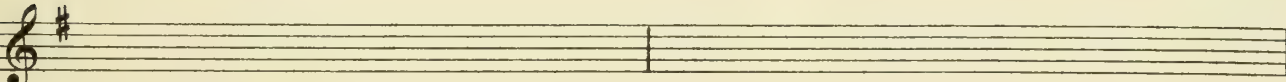
wonder if you and I could mend them! Beautiful? Have you any toys of your own, little Christina?





CH. 
I have this. It is gold. I am to keep it always.

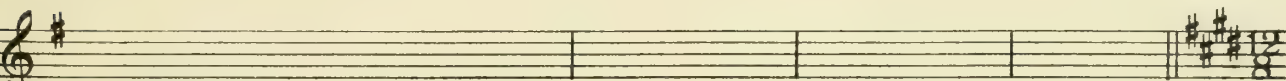
IB. 
This?

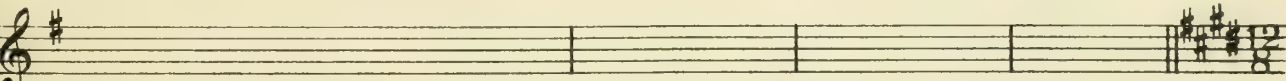



CH. 
I am sleepy.

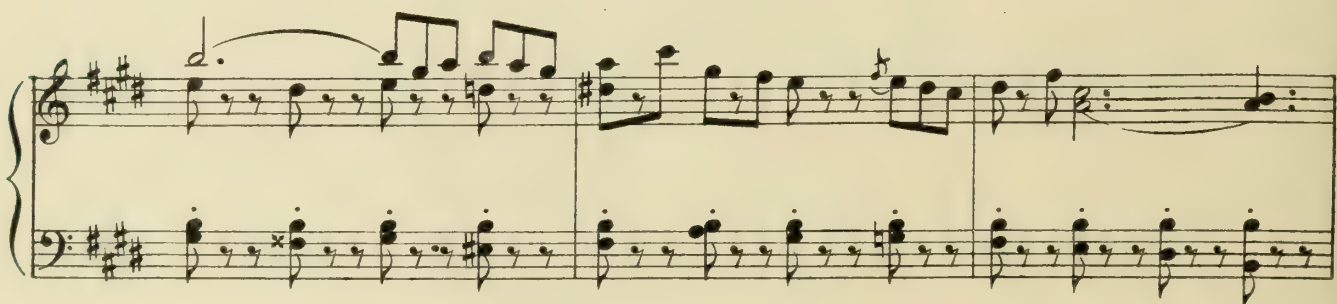
IB. 
It is from looking at the fire. Have you seen any pictures yet?

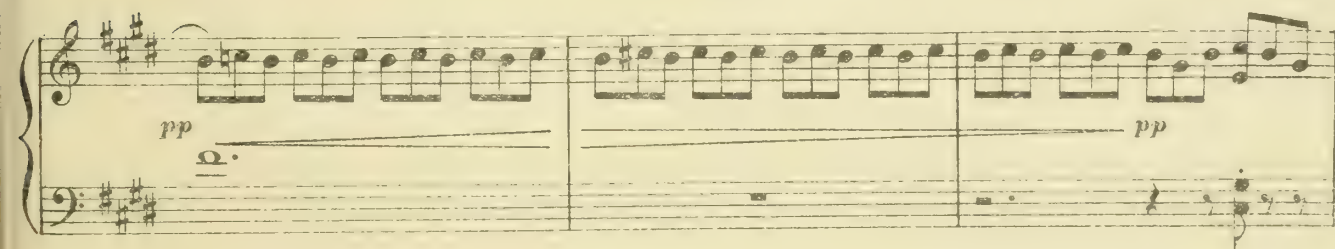
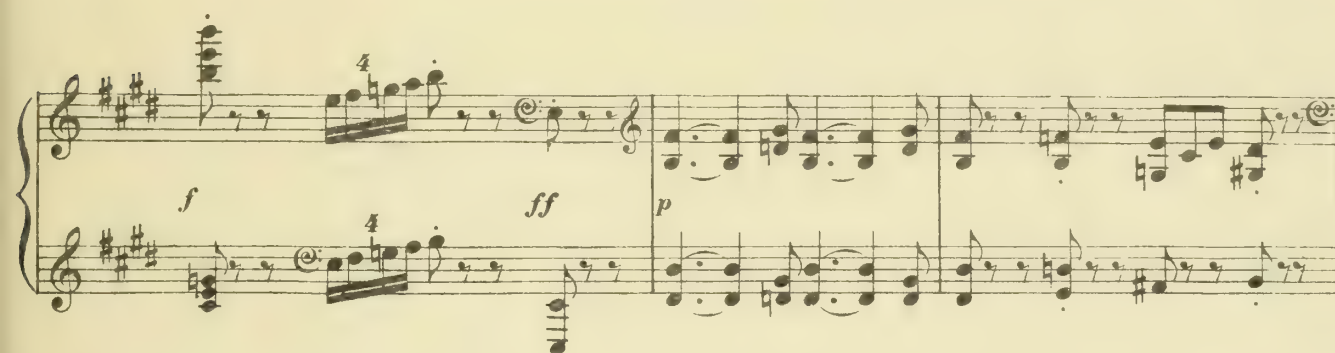


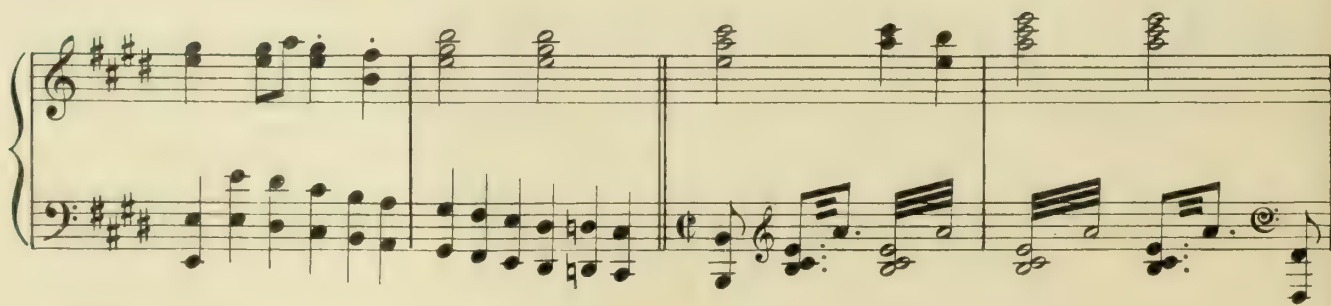
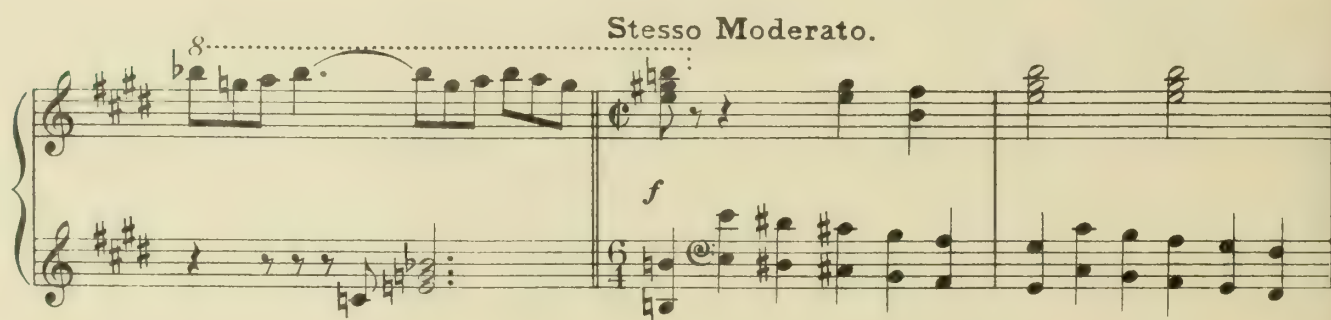
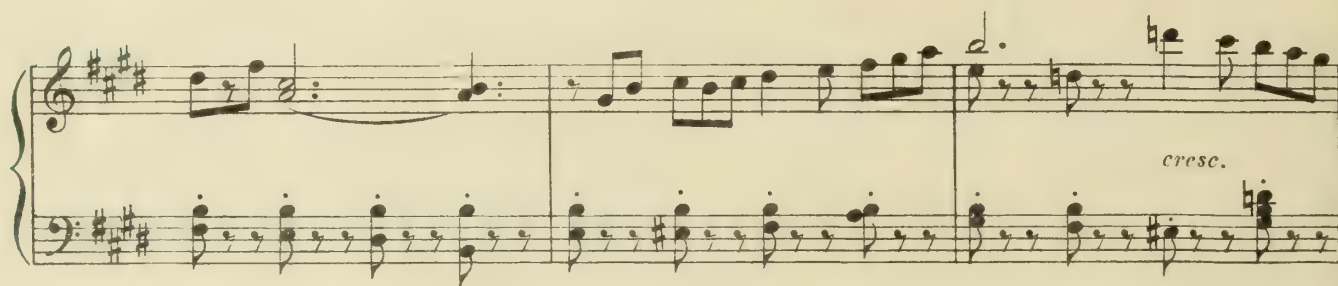
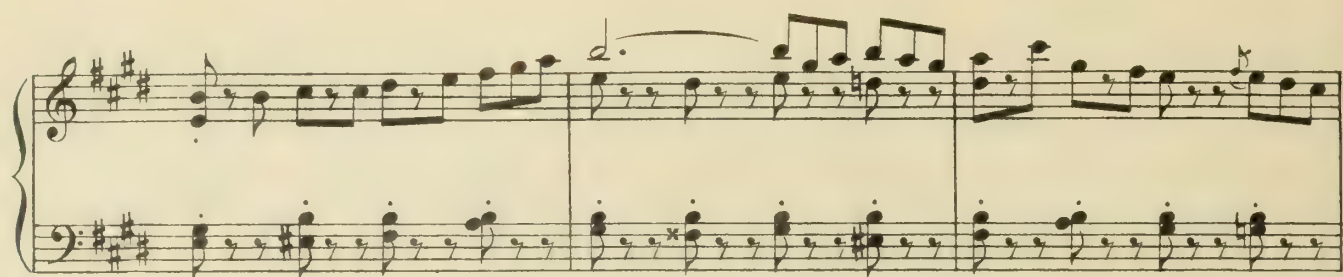
CH. 
There is a church— and people being married. me and you.

IB. 
I wonder who they are?









fp

dim. e rall.

GIPSY. RECIT. *simply.*

It is ready for

pp

ppp

Andantino.

GIP. her. I will take her to bed be-fore I

p

GIP. go. It will be you Who will give me news now, when I pass this

GIP. earnestly. IB. *rall.* GIPSY. *rall.* with some sadness.
way. You will pass this way? Yes, I am a wander-er.

rall. *dim.* *rit.*

Un poco più mosso.

GIP. I will pass this way..... ev - e - ry springtime.

pp

IB. warmly.

This is the spring time,..... time of a new life.....

GIPSY.

Yes,..... a ten-der, lit-tle life..... it is now. But you will

cresc.

GIP.

love it and shelter it.....

ff *p* *rit.*

IB.

I am a man and all a lone, but not lone - ly

IB.

now, I have my lit - tle Chris - ti - - na.....

IB.

..... at last. But I must work for

IB.

her. She should have a mo - ther,

GIP.

IB.

molto rit.

to stay at home with her;..... Will you stay?.....

pp a tempo

molto rit.

GIP.

IB.

mf

Stay here,..... with you?.....

cresc.

GIP.

IB.

cresc.

And be her mo - - ther and mine.....

cresc.

f

GIP. *f* Yours!.....

IB.

accel.

Più mosso. IB. You see, I must be

ff *dim.* *pp.*

IB. Lit - tle Ib a - gain to play with her,

3

IB. and give her all my toys.....

cresc.

Più presto.

IB. We will both call..... you mo - - - ther.....

IB. It will be a new life.....

GIPSY. f Springing out of the black earth.....

GIP. IB. 2 You will stay?

GIPSY. *with great emotion.*

IB.

Mo-ther! my son!

cresc.

cresc.

GIP.

my son! my lit - tle

cresc.

cresc.

GIP.

Ib..... my lit - tle

f

2

GIP.

Ib.....

cresc.

2

stringendo

Stesso Movimento.

a tempo

riten.

Andantino.

fff

p (Bells.)

pp GIPSY.

God

dim.

with religious fervour.
Andante.

First system of the 'Andante' section. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'bless you' and 'Ib.' followed by 'And Lit - tle Christ -'. The piano accompaniment starts with a *ppp* dynamic and includes a triplet of eighth notes in the right hand.

Second system of the 'Andante' section. The vocal line continues with 'And Lit - tle Christ - i - - -' and 'i - na, Christ - i - - -'. The piano accompaniment features a *pp* GIPSY. marking and includes a triplet of eighth notes in the right hand.

Allegro molto.

Third system of the 'Allegro molto' section. The vocal line has the lyrics '- na.' and '- na.'. The piano accompaniment begins with a *pp* dynamic and features a triplet of eighth notes in the right hand.

21,333.

rallent.

pp

riten.

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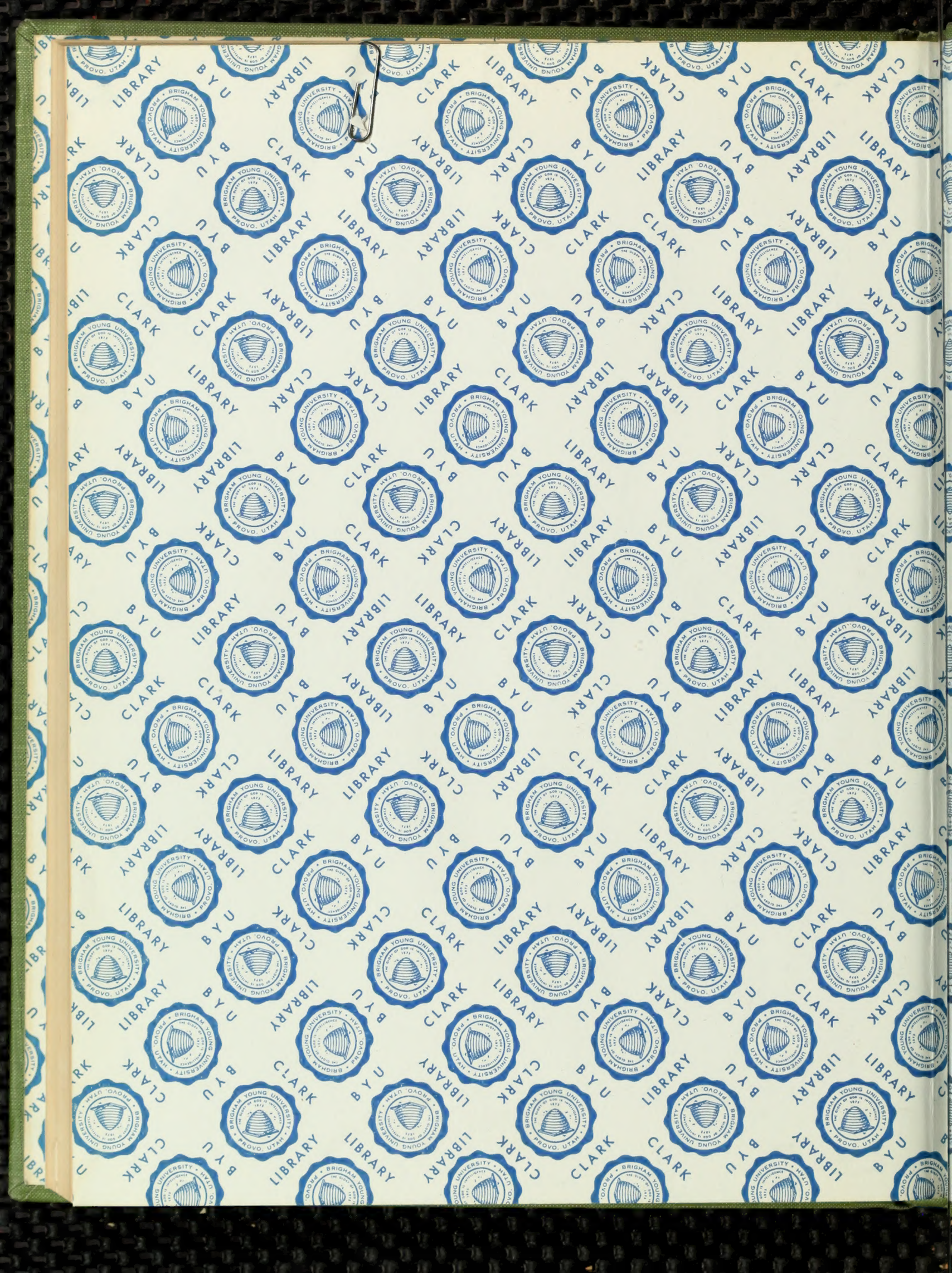
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"	...	"Say 'Hullo!'"
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"	...	"An Orchard Cradle Song"
"	...	"A May Morning"
TITO MATTEI	...	"Primrose Time"
"	...	"Leave me not"
HERMANN LÖHR	...	"When Jack and I were Children"
"	...	"The Buff-Coat has no Fellow"
"	...	"Lady Mine"
"	...	TWO LITTLE IRISH SONGS:
"	...	{ 1. "To my First Love"
"	...	{ 2. "You'd better ask me"
"	...	"Chorus, Gentlemen"
NOEL JOHNSON	...	"One of these days"
"	...	TWO SONGS (First Set):
"	...	{ 1. "The Rose"
"	...	{ 2. "The River and the Sea"
"	...	TWO SONGS (Second Set):
"	...	{ 1. "God's Rest"
"	...	{ 2. "My love's a butterfly"
FRANK LAMBERT	...	"There was a Star"
"	...	"One Life, One Love"
"	...	"Sweet Zephyrs, breathe my gentle love"
"	...	"She is far from the Land"
"	...	SERIES OF SHORT SONGS (each 1/6 net):
"	...	1. "'Tis Night"
"	...	2. "Love in Absence"
"	...	3. "A Barque at Midnight"
"	...	4. "The Night has a Thousand Eyes"
"	...	5. "One more Clasp"
"	...	6. "O, Purest Pearl"
"	...	7. "Because my Heart-Wound"
"	...	8. "See, love, I bring thee flowers"
"	...	9. "A Lament"
FRANCO LEONI	...	"A Song of the Cruise"
"	...	"Earth's Wedding Ring"
ERNEST NEWTON	...	"Lorna"
"	...	"By Tagus' Tide"
GEORGE AITKEN	...	"Maire, my Girl"
"	...	"Lead, kindly Light"
ALFRED SOLMAN	...	"The Way of the Cross"
J. M. CAPEL	...	"Love, could I only tell thee"
EWAN DALE	...	"Madcap Marjorie"
DAUVERGNE BARNARD	...	"Cara Mia"
"	...	"In the glad June-Time"
"	...	"In a Fairy Boat"
"	...	"The Way to Heaven"
ALLAN DEANE	...	"Bring back the Sunshine"
MONK GOULD	...	"A Health to King Charles"
"	...	"The Curfew"


MAUDE V. WHITE	...	TWO SONGS:
"	...	{ 1. "Last Year"
"	...	{ 2. "The Fifes of June"
"	...	"Among the Roses"
"	...	"A Ballad of the Ranks"
"	...	"The Spring has come"
"	...	"The Old Gray Fox"
"	...	"Marching Along"
"	...	THREE LITTLE SONGS:
"	...	{ 1. "When the Swallow"
"	...	{ 2. "A Memory"
"	...	{ 3. "Let us Forget"
FLORENCE AYLWARD	...	"Not mine to ask"
"	...	"A Greenland Lullaby"
"	...	TWO SONGS (First Set):
"	...	{ 1. "A Reverie"
"	...	{ 2. "An April Song"
"	...	TWO SONGS (Second Set):
"	...	{ 1. "A Soul in Exile"
"	...	{ 2. "The Wind in the Barley"
"	...	"The Sailing of the Long-Ships"
"	...	"Beloved, it is Morn"
"	...	"Song of the Bow"
"	...	"Caractacus of Britain"
A. L.	...	"Silent Love"
"	...	"En Septembre"
"	...	"The Only Time to Love"
A. L. (arranged by)	...	"How Deep the Slumber of the Floods" (Löwe)
"	...	"The Lass with the Delicate Air" (Arne)
FRANCES ALLITSEN	...	"On the River"
"	...	"Dainty Clare"
GUY D'HARDELOT	...	"An Old Romance"
"	...	"In Bracken Time"
"	...	TWO SONGS:
"	...	{ 1. "The Perfect Flower"
"	...	{ 2. "The Sun and the Shower"
TERESA DEL RIEGO	...	"O dry those tears"
"	...	"Harmony"
"	...	"Slave Song"
"	...	TWO SONGS:
"	...	{ 1. "Heart, my Heart"
"	...	{ 2. "Scotch Love Song"
"	...	"Red Clover"
"	...	"My Gentle Child"
"	...	"Love is a Bird"
AMY ELISE HORROCKS	...	"The Rigadoon"
LAURA G. LEMON	...	"The Rose Garden"
REGINALD SOMERVILLE	...	"Only"
"	...	"When Crocuses upon the Green"
WALTER SLAUGHTER	...	"O Little Children"
HERBERT H. NELSON	...	"The Windmill"
LESLIE STUART	...	"The Bandolero"
FREDERICK BEVAN	...	"The Old Soldier"
ANDRÉ MESSEAGER	...	"Long ago in Alcalá"
ARTHUR SOMERVELL	...	"The Handy Man"
M. McDONALD DAVEY	...	"The First Spring Day"

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